

Welcome!

The meeting will begin momentarily.

A screenshot of a Zoom webinar interface. The top bar shows a lock icon, a green status bar saying "You are viewing Carly Bond's screen", a "View Options" dropdown, and an "Exit Full Screen" button. The main content area has a white background with black text: "Hirshhorn Museum and Sculpture Garden", "Sculpture Garden Revitalization", "Section 106 Consulting Parties Meeting #6", and "March 10, 2021". At the bottom left is the Smithsonian Facilities logo, and at the bottom right is the "HIRSHHORN MUSEUM" logo. The bottom toolbar is dark grey and contains "Audio Settings" with an up arrow, a "Raise Hand" button with a hand icon, a "Q&A" button with a speech bubble icon, and a "Leave Meeting" button in red. The "Raise Hand" and "Q&A" buttons are circled in red.

① 🔒 You are viewing Carly Bond's screen View Options ⌵ ⌵ Exit Full Screen

Hirshhorn Museum and Sculpture Garden
Sculpture Garden Revitalization

Section 106 Consulting Parties Meeting #6
March 10, 2021

 Smithsonian Facilities

**HIRSHHORN
MUSEUM**

Audio Settings ^  Raise Hand  Q&A **Leave Meeting**

How to Use Zoom Webinar:

- Zoom webinar will not permit access to your camera.
- Please submit comments/questions in writing through the Q&A function.
- Written comments/questions can be submitted at any time and will be answered or discussed at designated points during the meeting by the panelists.
- Click "Raise Hand" if you would like to speak your comments/questions at designated points with the panelists. A moderator will grant temporary access to your device's microphone.

Thank you for participating in our virtual public consultation meeting!

Hirshhorn Museum and Sculpture Garden Sculpture Garden Revitalization

**Section 106 Consulting Parties Meeting #6
March 10, 2021**



Smithsonian Facilities

**HIRSHHORN
MUSEUM**

Meeting Agenda

- **Moderator/Panelist**, Jaya Kaveeshwar, Deputy Director, HMSG
- **Q&A Panelists**
 - Anne Reeve, Associate Curator, HMSG
 - Marina Isgro, Associate Curator of Media and Performance Art, HMSG
 - Sharon Park, FAIA, Assoc. Director of Historic Preservation, Smithsonian Facilities
 - Carly Bond, Historic Preservation Specialist, Smithsonian Facilities
 - Marisa Scalera, Landscape Architect, Smithsonian Gardens
 - Felix Ade, AIA, Principal, YUN Architecture
 - Faye Harwell, FASLA, Director and Landscape Architect, Rhodeside & Harwell



JAYA



ANNE



MARINA



SHARON



CARLY



MARISA



FELIX



FAYE

Registered Meeting Participants

We are pleased to welcome approximately 60 registered parties to today's meeting representing the following agencies and institutions:

Washington Metropolitan Area Transit Authority

National Capital Planning Commission

Cultural Tourism DC

DC Office of Planning

District Department of Transportation

The Cultural Landscape Foundation

General Services Administration

National Gallery of Art

Committee of 100 on the Federal City

National Mall Coalition

Docomomo US

DC State Historic Preservation Office

Advisory Council on Historic Preservation

U.S. Commission of Fine Arts

Environmental Protection Agency

DC Preservation League

Architect of the Capitol

Advisory Neighborhood Commission 2C

Advisory Neighborhood Commission 6D

Meeting Agenda - Update

- **Welcome**
- **Presentation**
 - **Supplemental Narrative**
 - **Q&A - Panelists**
 - **Section 106 Overview**
 - **Landscape Updates**
 - **Q&A – Panelists**
 - **Proposed Minimization Measures**
 - **Proposed Mitigation Measures**
 - **Next Steps**
 - **Q&A - Panelists**

Q&A Process

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Supplemental Narrative

Summary

December 3, 2020: **National Capital Planning Commission (NCPC) granted approval of preliminary site development plans.**

- NCPC's approval excepted changes to the inner partition wall and the reflecting pool.
- NCPC's approval supports the Smithsonian's desire to improve the area around the reflecting pool, including the addition of another pool and Art Platform, to enhance the space and accommodate a new focus on performance art.
- NCPC's approval finds that the inner partition wall is a central focus of the overall garden and backdrop to the reflecting pool, and that the aggregate concrete material relates the Sculpture Garden to the museum building.
- **NCPC recommended that the Smithsonian provide a comprehensive rationale for the programming needs that require expanded tiers of water around the Bunshaft reflecting pool, and to study other design alternatives prior to any Commission consideration.**
- **NCPC recommended that the Smithsonian provide a comprehensive rationale of the programming need for a change in material at the inner partition wall prior to any Commission consideration.**



1967 Sculpture Garden Design, SOM



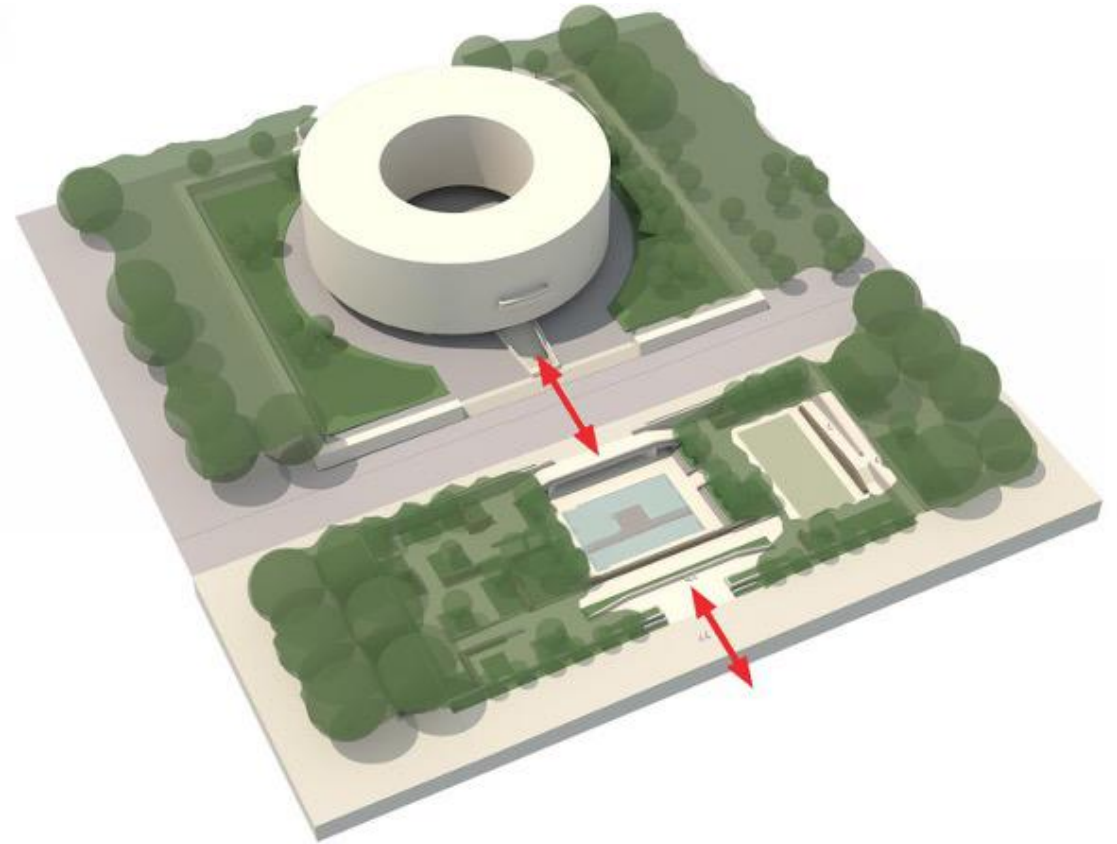
View from the allée of the Central Gallery

Concept Design Overview

Project Goals

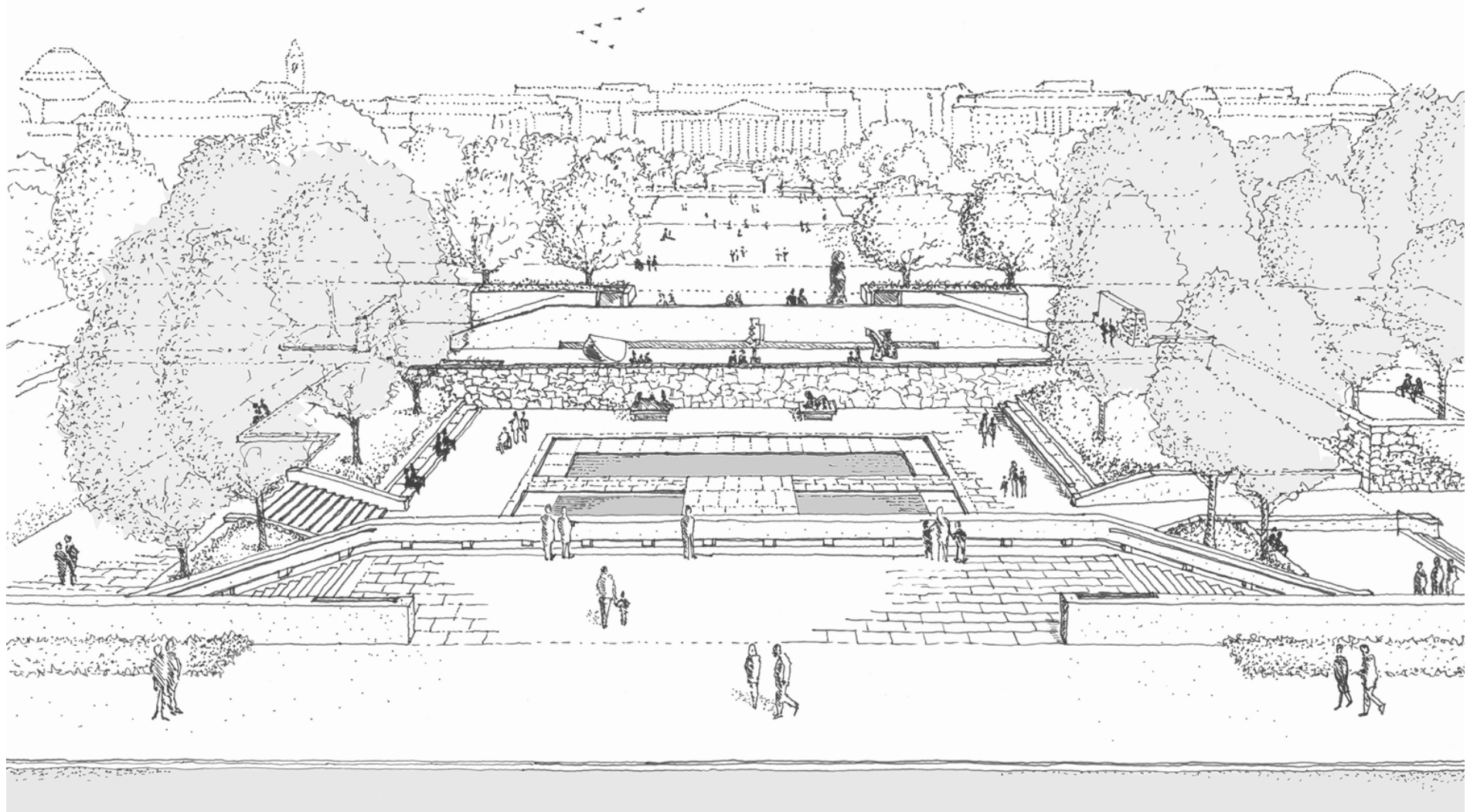
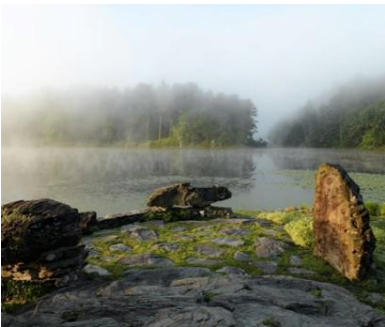
The Hirshhorn is **fulfilling its mission and revitalizing the Sculpture Garden** to meet these project goals:

- Replace **failed infrastructure** to curb flooding and protect current and future artwork, trees and plants.
- Reestablish the cohesiveness of the Sculpture Garden, the Plaza and the Museum as a **single, interconnected campus**.
- Improved access and visitor comfort through **universal accessibility and increased shade and seating**.
- **Increase the Hirshhorn's display of its modern sculpture collection** by almost 50% and **respond and adapt to changes in art-making** by creating dynamic galleries for the presentation of performance art, large-format sculpture and site-specific installations.



Central Gallery

Unified Vision



Top left: Isamu Noguchi, Nina Bunshaft, and Gordon Bunshaft at the rock garden at Ryoan-ji.

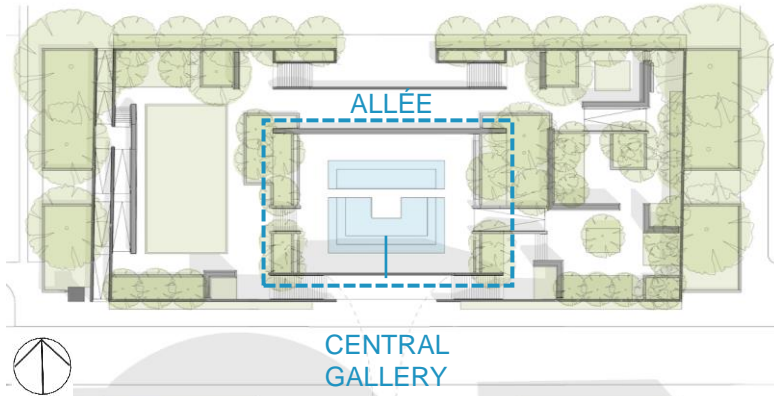
Middle left: Lester Collins' Innisfree Garden incorporating elements of stone and water.

Bottom left: Hiroshi Sugimoto's design for a guest house with garden near Tokyo incorporates a stacked stone wall forming a backdrop and boundary.

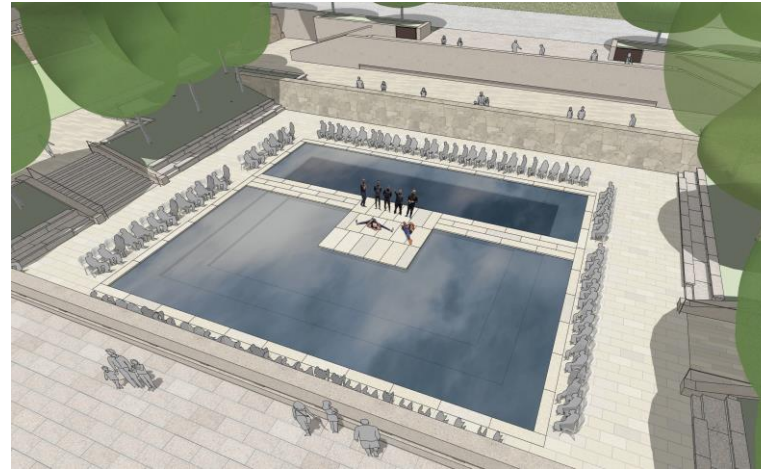
Bottom right: View from the Hirshhorn balcony illustrating the vision for the Central Gallery.

Central Gallery

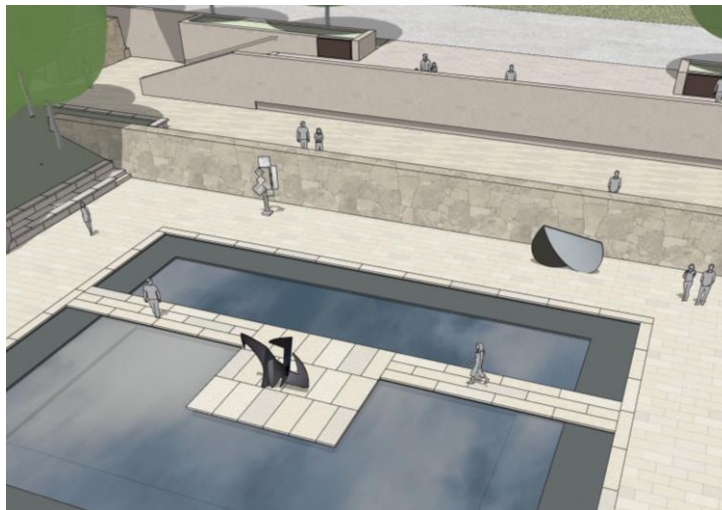
Program



Site Plan, Reflecting Pool Preferred Alternative



Performance Art, Reflecting Pool Preferred Alternative



Sculpture Exhibition, Reflecting Pool Preferred Alternative



Jen Rosenblit, *Does the Body Rule the Mind, Or Does the Mind Rule the Body?* 2018, Hirshhorn.

- **Primary location for presentations of performance art**, a current and future focus of the expanding collections and programming
- Unique setting to inspire **site-specific programming** and for exhibiting the **Hirshhorn's collection of sculpture masterworks**
- Primary location for **visitor engagement and amenities** including **individual contemplation** and **communal gatherings**
- Program response shall be **adaptable and flexible**, provide exceptional **acoustics**, and establish **clear visibility** and views

Central Gallery

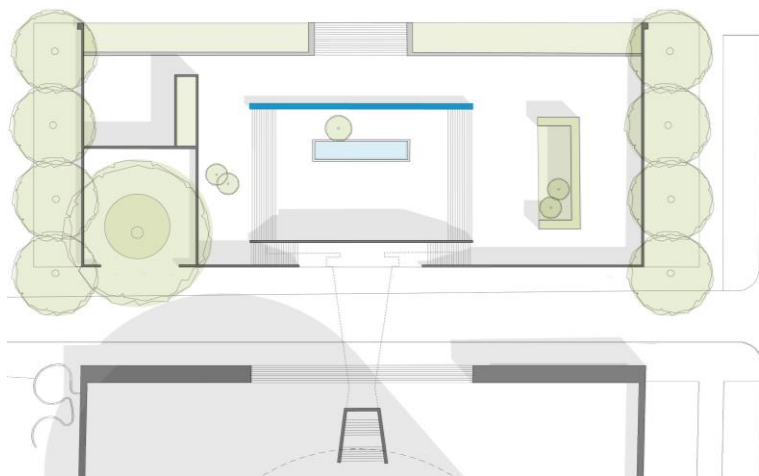
Existing Challenges



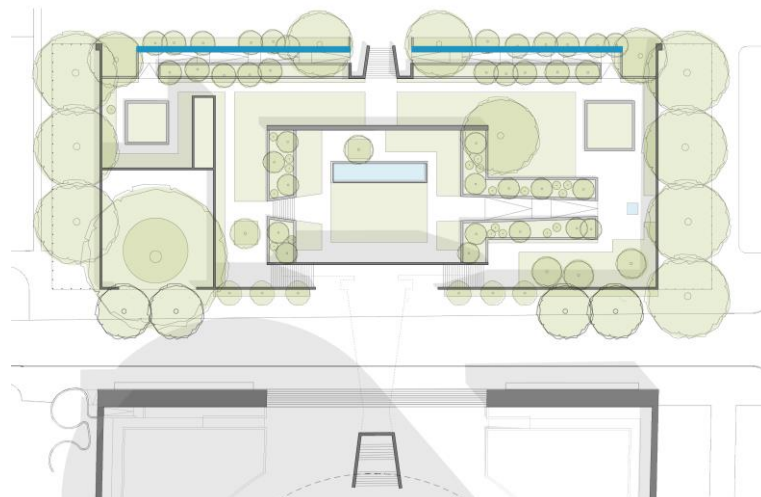
1974 Inner Partition Wall as Boundary



Existing Condition of 1981 Boundary Configuration



1974 Inner Partition Wall as Boundary, Annotated in Blue



1981 Plan, Boundary Shifted North, Annotated in Blue

- Open and austere original 1974 design featured the inner partition wall prominently as the primary north boundary. Reflecting pool and single tree completed the composition.
- 1981 modifications softened the Central Gallery with grass panels, plantings and ramps. No longer the sole feature, the reflecting pool was absorbed into this context.
- 1981 modifications changed the north boundary, creating a new context for the inner partition wall as a divider of the upper and lower garden.
- Current plantings largely obscure the inner partition wall in the Central Gallery.

Central Gallery

Existing Challenges



Reflecting Pool Existing Condition



Challenging sculpture placement in the allée, 1983

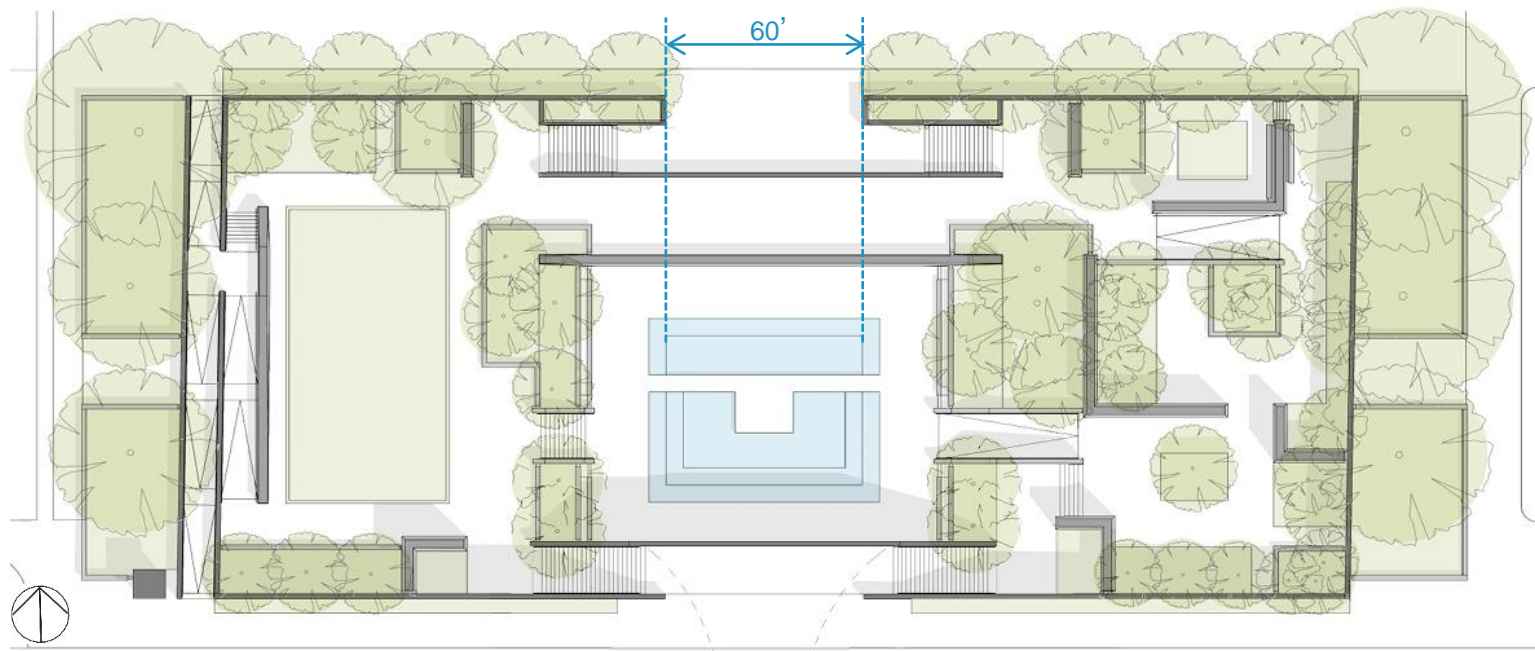


Inner Partition Wall - Alkali-silica Reaction

- Inadequate seating and shade.
- Reflecting pool lacks critical safety and accessibility features.
- Reflecting pool often empty to serve as emergency stormwater collection during frequent floods.
- Inner partition wall creates an inequitable viewing experience and severs visual links.
- Inner partition wall height limits sculpture placement to avoid awkward backdrop transitions behind sculpture.
- Flat vertical concrete surface of the inner partition wall results creates an "acoustic echo" limiting programming.

Reflecting Pool – Preferred Alternative

Design Response



Preferred Alternative Plan



Preferred Alternative Looking Southwest

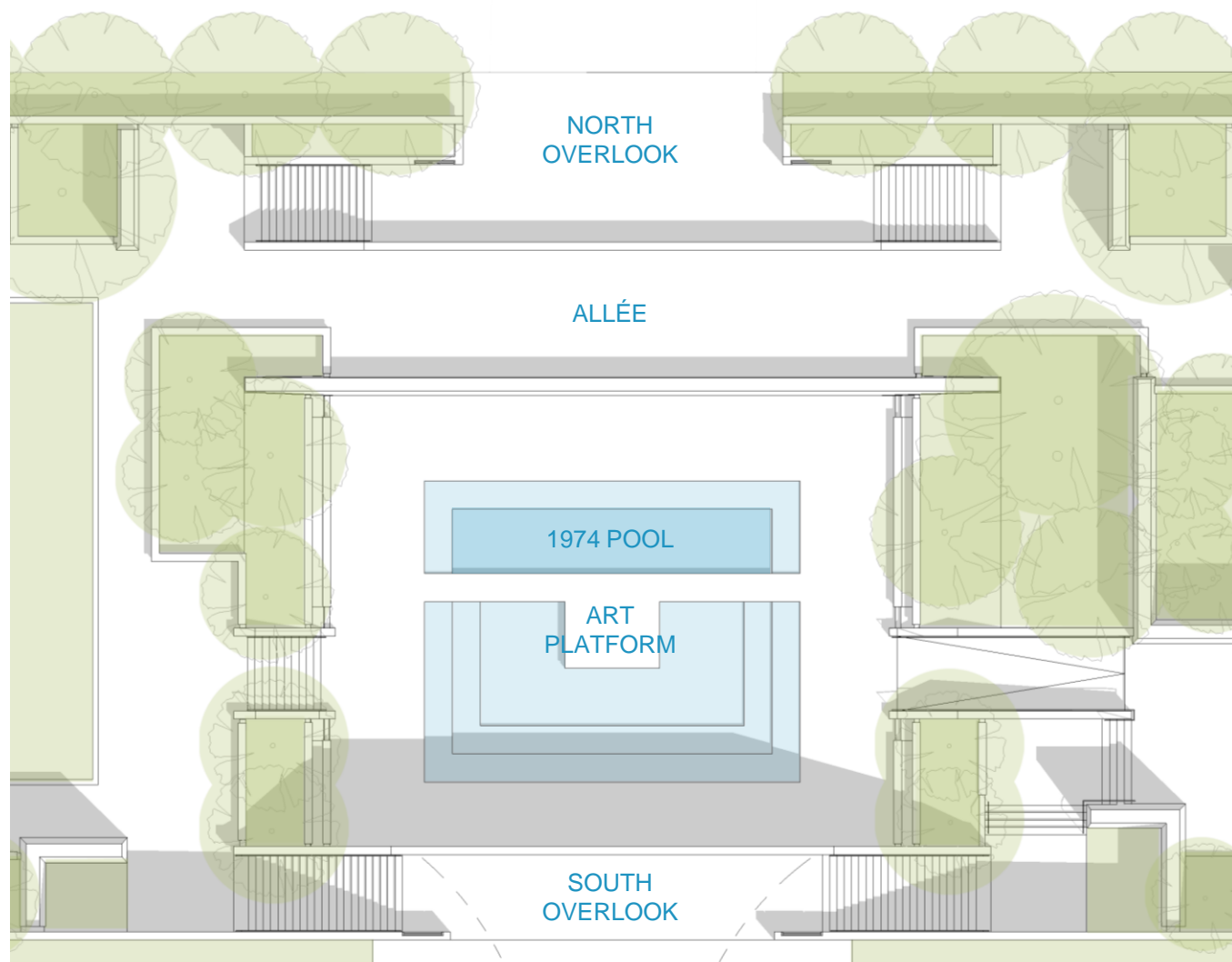


Preferred Alternative Looking Northeast

- 1974 pool dimensions retained as a terrace feature within an enlarged reflecting pool.
- Widened north overlook restores the connection with the 1974 pool.
- Art platform with walkways supports flexible programming space for exhibitions and performance art.
- Size of the stage and tiers on all sides support performance or exhibition "in the round", carefully dimensioned to adapt to various seating and performance setups.
- Water levels within the reflecting pool can be adaptively drained or filled.

Reflecting Pool – Preferred Alternative

Design Response



Preferred Alternative Plan

- Central Gallery features amphitheater seating to the east and west for 128 visitors for formal events, informal gatherings, or rest.
- Chairs can be placed on all four sides of the Central Gallery for up to 496 people.
- South section of the reflecting pool when drained can accommodate seating for 323 visitors.
- Reflecting pool when filled provides 3,400 square feet of surface area for evaporative cooling to temper the environment.
- Dozens of arrangements for performances or display of sculpture are possible.

Reflecting Pool – Preferred Alternative

Design Response



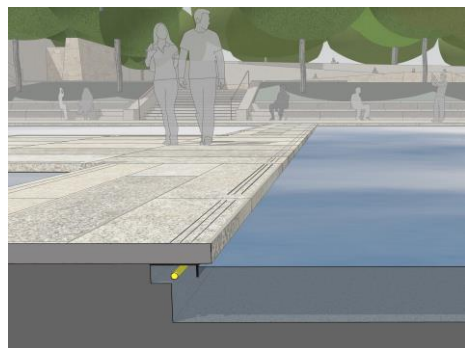
Aerial view of the Preferred Alternative



Reflecting Pool Existing Condition



Proposed Edge Condition



Proposed Edge Lighting

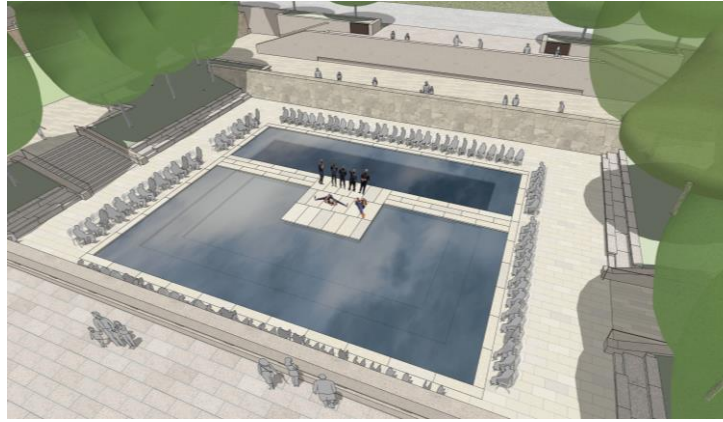
- Historical black granite installed at the reflecting pool perimeter proposed for the pool basin and tiers of the enlarged reflecting pool.
- Edge detailing with visual contrast and tactile warning detection will be designed with the paving.
- Lighting incorporated into the pool edges provides safety illumination and required egress lighting.
- 1974 portion of the pool is heated permitting a year-round presence of water only in this location.

Reflecting Pool – Preferred Alternative

Program Examples



Example of Performance Art Viewed in the Round



Performance Art Seating in the Round



Example of Performance Art with Dominant Vantage Point



Performance Art Seating with Dominant Vantage Point

Performer on central stage viewed in the round:

- Durational performance best suited with a visually demarcated staging area with seating on all four sides.

Performer on central stage with dominant vantage point:

- Demarcated stage with a dominant vantage point and backdrop. Seating placed primarily south of the reflecting pool.

Reflecting Pool – Preferred Alternative

Program Examples



Example of Intimate Performance Art Viewed from Terraces



Example of Intimate Performance Art Viewed from Terraces



Performance Art Seating in Terraces



Performance Art Seating in Terraces

Performers on central stage:

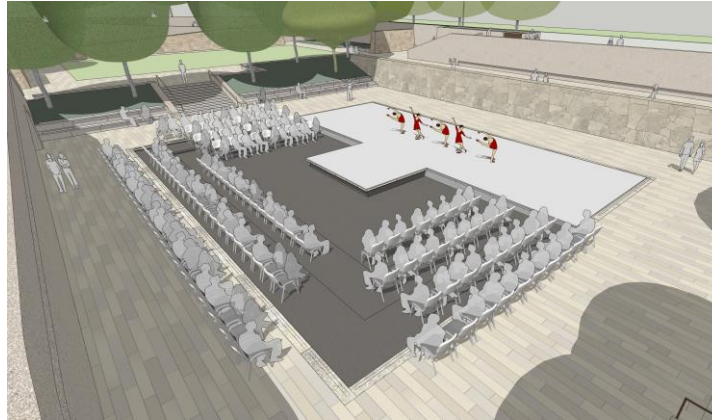
- Performances may require seating positioned close to the stage for interactivity.
- Performances can use the stage and descend into the audience's space. Viewers can move freely, sitting, or standing.

Reflecting Pool – Preferred Alternative

Program Examples



Example of Performance Art with Expanded Stage



Performance Art with Expanded Stage



Example of Site-Specific Sculpture Installation,
Lee Ufan: Open Dimension, Dialogue, 2019.



Curated Sculpture Exhibition

Performance art with expanded stage:

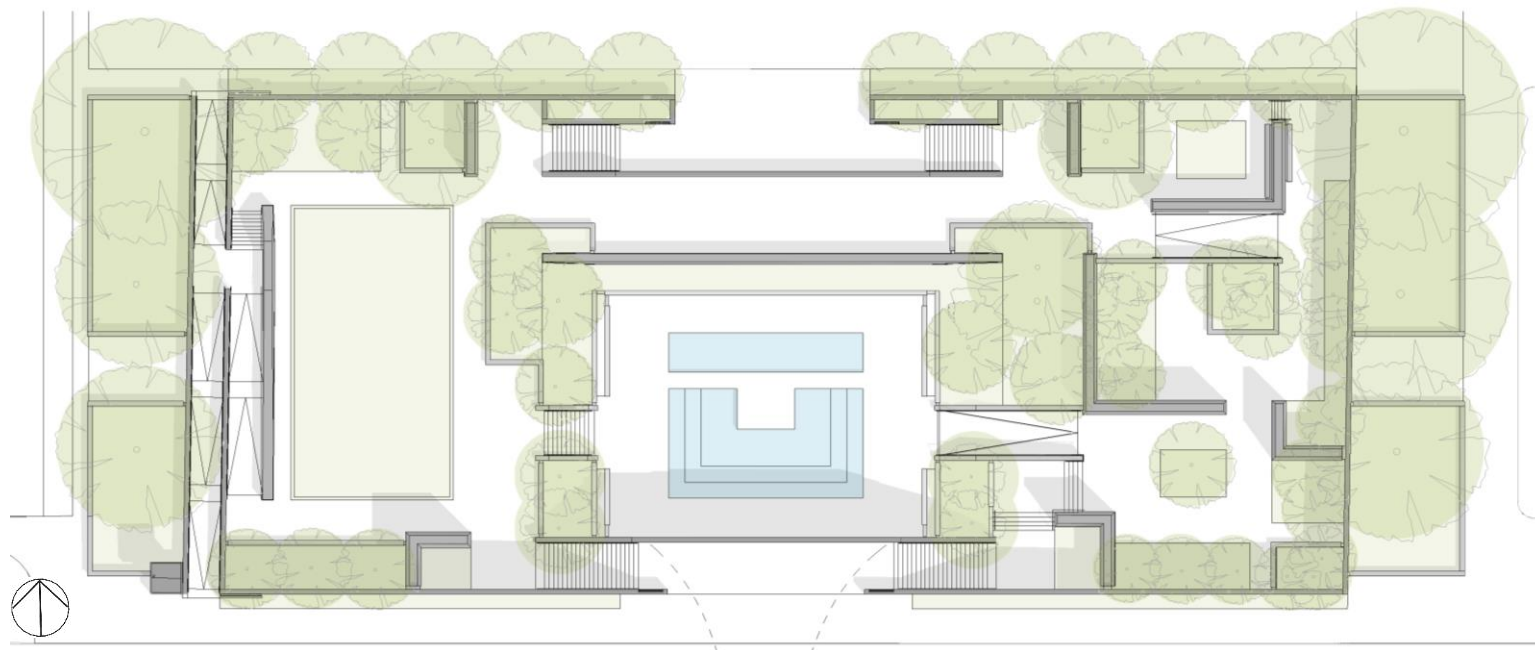
- Special flooring for dance performances, or large performances can be easily accommodated with expanded staging.

Sculpture Exhibition:

- Unique space for site-specific works and curated exhibitions.

Reflecting Pool – Revised Alternative

Design Response



Revised Alternative Plan



Revised Alternative, Pool Filled

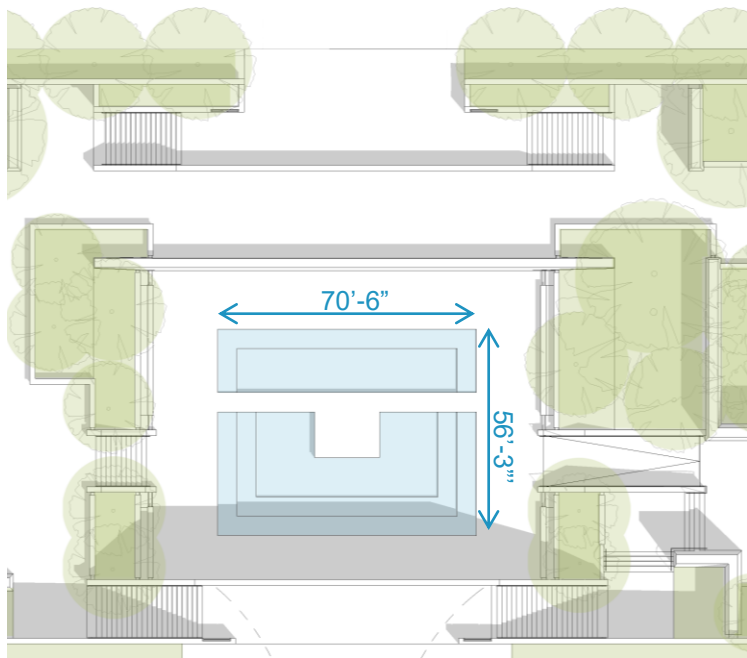


Revised Alternative, 1974 Pool Heated

- Per NCPC's recommendation, this revised alternative eliminates the expanded tier around the 1974 pool.
- 1974 pool is maintained in its existing location, and the historic connection between the reflecting pool and the north entrance is re-established.
- Art platform with walkways and a new reflecting pool with tiers is located south of the historic pool.
- New reflecting pool tiers can be drained or filled with water to complement site specific works, performances and seating arrangements.
- 1974 portion of the pool is heated, allowing for year-round water only in this location.

Reflecting Pool – Revised Alternative

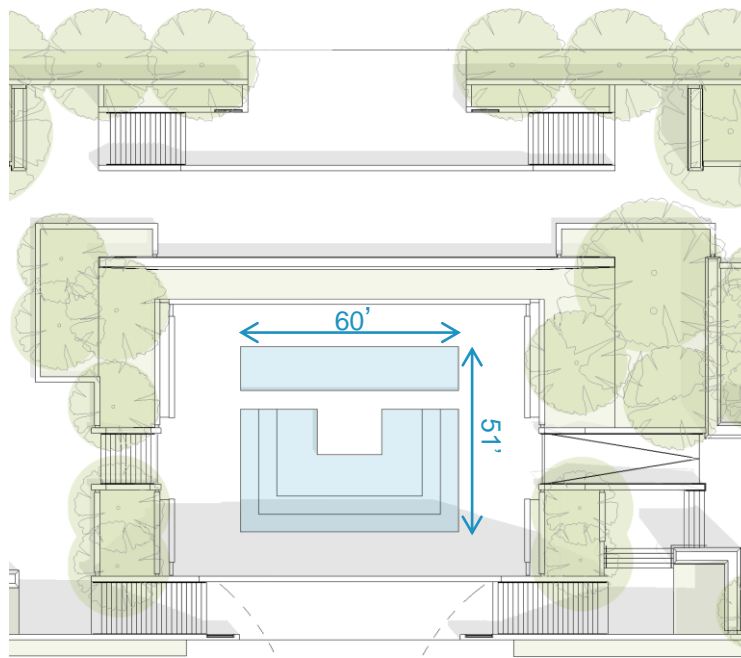
Design Response



Preferred Alternative Plan



Preferred Alternative View



Revised Alternative Plan



Revised Alternative View

- Revised alternative reduces size of the reflecting pool to 2,500 sf.
- Resulting increase in paving in the hot microclimate of the Central Gallery diminishes the cooling capacity of the pool by 25%.
- To offset the paving and temper the environment, a planting bed is proposed north of the reflecting pool along the inner partition wall.
- Fixed seating at the planter beds increases to 156 visitors.
- Seating in the pool terraces is reduced by approximately 20%.
- Opportunities for performances in the round is diminished.
- Black granite, safety edge conditions, and lighting are similar to the preferred alternative.

Reflecting Pool – Revised Alternative

Planting Bed Precedents



1974 Sculpture Garden. Note single tree at right.



1984, planted beds adjacent to the inner partition wall.



2020 Sculpture Garden, planted beds and additional trees adjacent to inner partition wall.

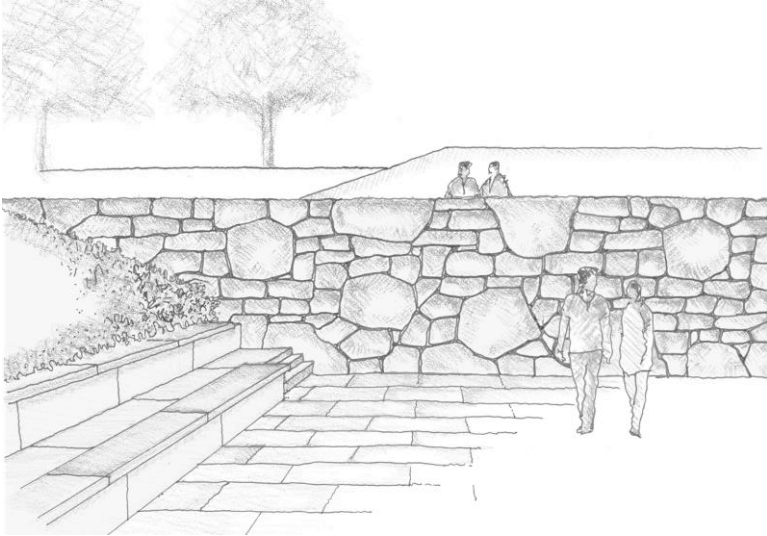


Revised Alternative, planted beds adjacent to inner partition wall.

- Continuous planting beds east, west, and north of the reflecting pool reduces added paving by 20%.
- Plantings south of the inner partition wall keeps with historic precedent.
- 1974 configuration features a single tree off-axis as a counter-point to the inner partition wall.
- 1981 paired the reflecting pool with planting beds and turf fields. Turf beds or berms occupied 70% of the base of the inner partition wall.
- Collins's central turf panel and reflecting pool measures 53 feet north to south. Revised alternative composition measures 51 feet north to south.
- Subsequently, 9 additional trees were added to the planters adjacent to the inner partition wall.

Inner Partition Wall

Design Response



Concept sketch for the inner partition wall



Guest House with garden, near Tokyo, Hiroshi Sugimoto, 2018.



Alberto Giacometti, *Monumental Head*, 1960.



Jean Arp, *Evocation of a Form: Human, Lunar, Spectral*, 1950/enlarged cast 1957.

- The stacked stone inner partition wall knits together the Sculpture Garden's east, central, and west spaces.
- This wall serves as a focal point, strengthening the Garden's central axis, and provides a distinctive backdrop for performance art and sculpture.
- Each stone assumes a particular role, carefully considered and placed according to traditional Japanese dry-stacking techniques.
- Visible stones are finish and structure at the same time, holding the wall together through strategic placement and shaping, while visually creating a specific pattern.
- Concrete aggregate and stacked stone wall constructions work together creating options and flexibility in the display of sculptures to greatest effect.

Inner Partition Wall

Design Response



Swenson Pink Aggregate Concrete



Swenson Pink Granite



Detail of Wall Mock-Up



Detail of Hiroshi Sugimoto designed wall



Swenson Pink Granite (Maine)

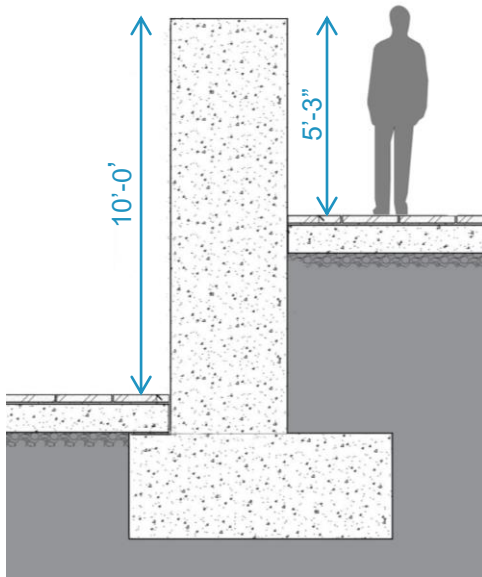


Brandywine Granite (Pennsylvania)

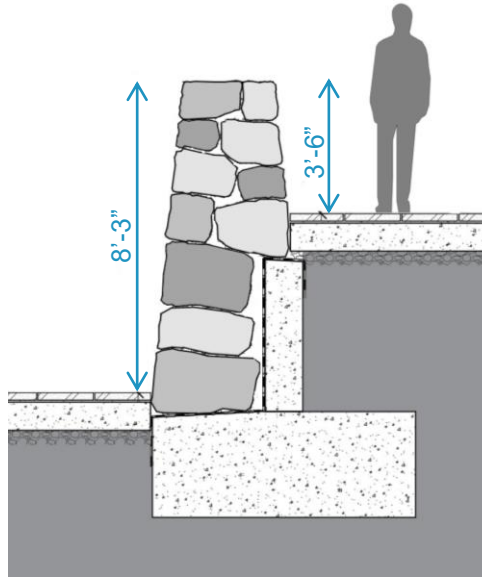
- Hirshhorn complex features a limited material palette of aggregate concrete, Swenson Pink granite, glass and bronze.
- New stacked stone walls and inner partition wall built in complementary toned reclaimed granite from Pennsylvania.
- Inner partition wall is the only stacked stone wall with feature stones of Swenson Pink granite.
- Built by master masons, this type of wall is known for high degree of durability and structural integrity.
- Granite will endure with minimal deterioration, acquiring additional patina through weathering.
- Warm color tones and organic shapes of the granite in the stacked stone construction visually complement the aggregate in the concrete walls and the sculpture.

Inner Partition Wall

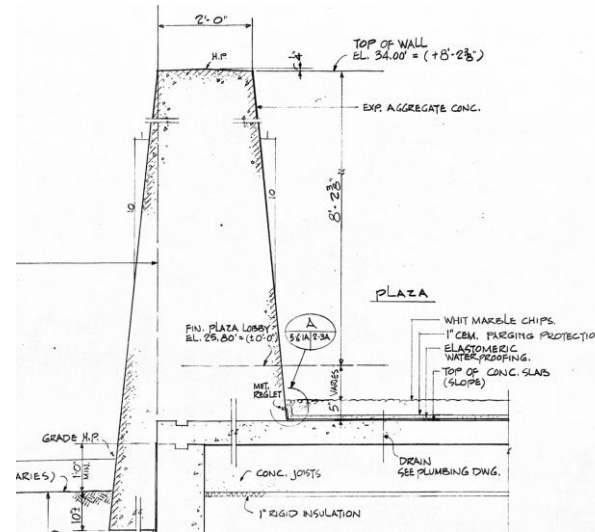
Design Response - Acoustics



Existing Inner Partition Wall

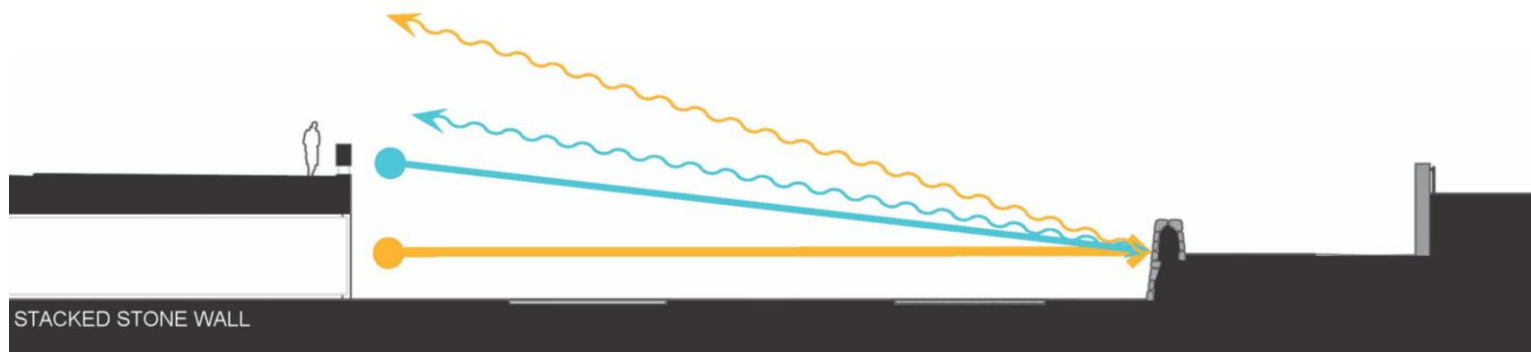


Proposed Inner Partition Wall



Plaza Wall Section, SOM, 1971

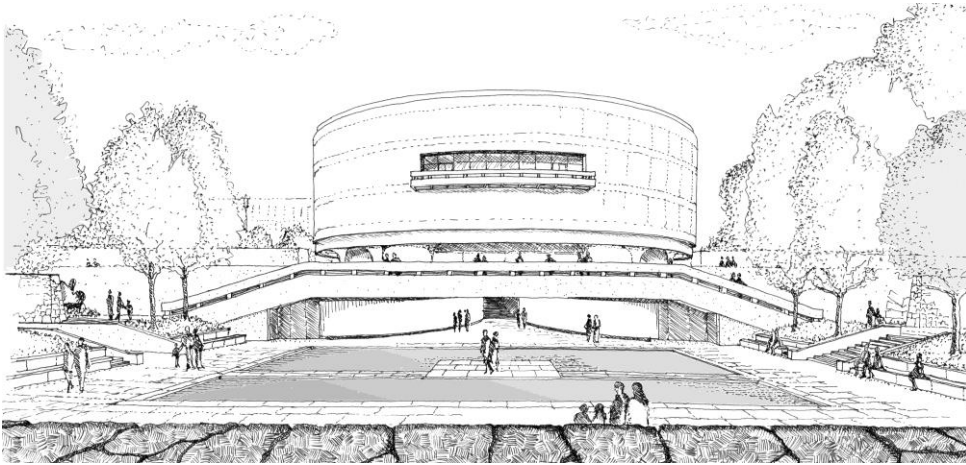
- Proposed stacked stone wall reconstructs the inner partition wall in its historic location, changing its height and profile.
- Proposed pylon shape has original design precedence from the Hirshhorn Plaza perimeter walls.
- Existing vertical concrete inner partition wall reflects sound back at listeners or artist creating an "acoustical echo".
- Angled pylon surface of the stacked stone wall redirects reflected sound from performances or ambient site noise upward avoiding acoustical echoes.
- Stacked stone wall surface articulation creates a beneficial acoustical diffusion or scatter of reflecting sound.



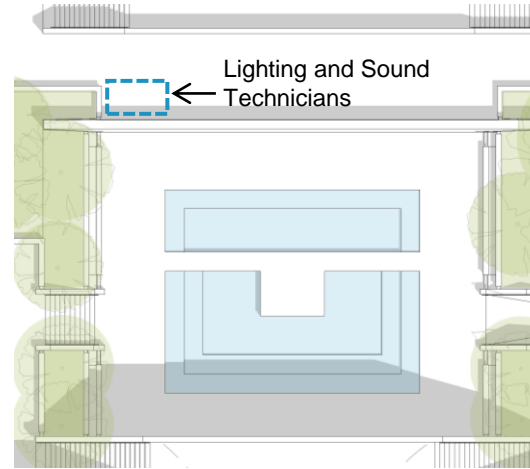
Section diagram of the proposed inner partition wall acoustical properties.

Inner Partition Wall

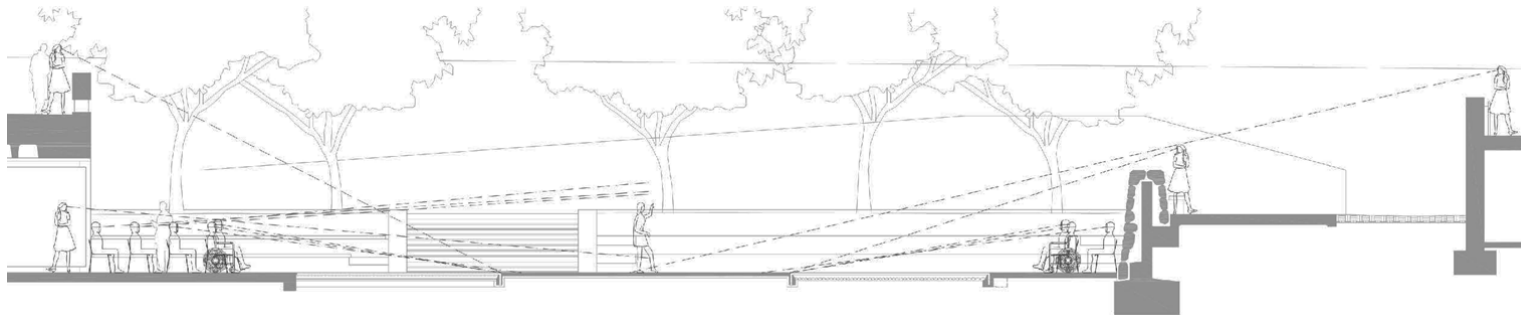
Design Response – Visitor Experience



Improved sight lines of proposed design



Performance support area



Section of proposed Sculpture Garden design illustrating sight lines

- Current inner partition wall height at over five feet blocks sightlines from the allée and prevents equitable views for visitors.
- Lowering the wall 18" creates accessible views and sightlines across the Sculpture Garden.
- Visitors in the allée can engage with performances and exhibitions in the Central Gallery with an open view to the underground passage improving wayfinding from the National Mall.
- Lowering the height of the inner partition wall permits the allée to function as a staging area for lighting and sound operators for performances.
- Lowering the height of the inner partition wall improves curatorial options for sculpture placement.

Inner Partition Wall

Stacked Stone Wall Precedents



Constitution Gardens,
US National Park Service,
SOM and Dan Kiley, 1976.



Potomac Park,
US National Park Service
Olin, 2013.



Bartholdi Park,
US Botanic Gardens
2016.

- Stacked stone walls are contextual to the Hirshhorn site and within the lineage of modern art, architecture, and landscape design.
- Numerous examples occur on and adjacent to the National Mall, with a variety of tones, scale, shape, and profiles.
- Constitution Gardens, designed by SOM in 1976, is a contemporary to the Hirshhorn in completion date and architect of record.
- Constitution Gardens feature stone walls with the appearance of dry-laid construction, considered contributing features of the landscape.

Inner Partition Wall

Design Response



Henry Moore and Joseph Hirshhorn, Round Hill Estate, Connecticut.



Henry Moore Presentation, Fondation Lecler, 2018.



Currier Farm, Dan Kiley, 1959.



Morse and Stiles Colleges, Yale, Eero Saarinen, 1962.
Photo by Peter Aaron/OTTO. www.kierantimberlake.com



The Eliot Noyes House, Eliot Noyes, 1955.
Photo by Michael Biondo. www.object-thing.com

- Pairing 20th century bronze sculpture and stacked stone walls is connected to Joseph Hirshhorn, where his collection of outdoor sculpture was paired with stacked stone walls at his home in Connecticut.
- Stacked stone walls have an established history within modernist landscape architecture.
- Dan Kiley also featured stacked stone in his work, and consulting with SOM on the design for Constitution Gardens.
- Eero Saarinen's Morse and Stiles Colleges at Yale University provide precedent for the prominent use of stone in brutalist architecture.
- Eliot Noyes used stacked stone at his house in New Canaan, Connecticut, now a site for contemporary art and architecture exhibitions.

Inner Partition Wall

Design Response



Odawara Art Foundation, Kanagawa, Japan, Hiroshi Sugimoto, 2017.

Conclusion

Reconstruction of the inner partition wall in stacked stone meets the following programmatic needs:

- Provides improved acoustics and artistic backdrop for performances and exhibitions
- Reduced height creates equitable sightlines, improves wayfinding, increases audience capacity, and provides performance support staging

Reflecting pool Revised Alternative is a compromise that balances the purpose and need of the project and museum programming with historic preservation requirements:

- Flexibility for performances in the round is diminished but maintained
- Audience capacity in the reflecting pool is reduced, but offset with integral seating at the expanded planting beds
- Evaporative cooling to temper the environment is reduced, and the increased paving is offset with expanded planting beds
- Revised alternative connects to historic precedents of green plantings and turf in the Central Gallery



View of the Reflecting Pool – Preferred Alternative.



View of the Reflecting Pool – Revised Alternative.

Q&A

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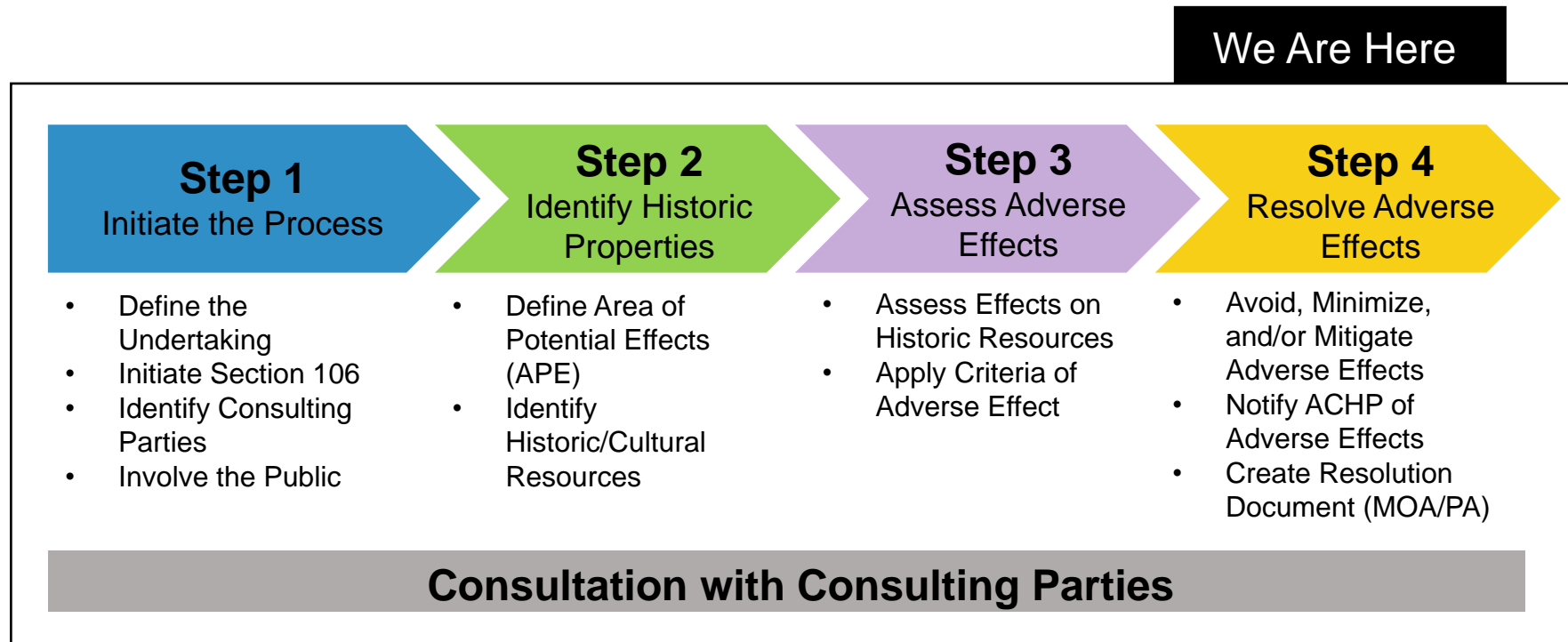
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Section 106 Process Overview

Adverse Effects on Historic Resources

Section 106 Process Overview

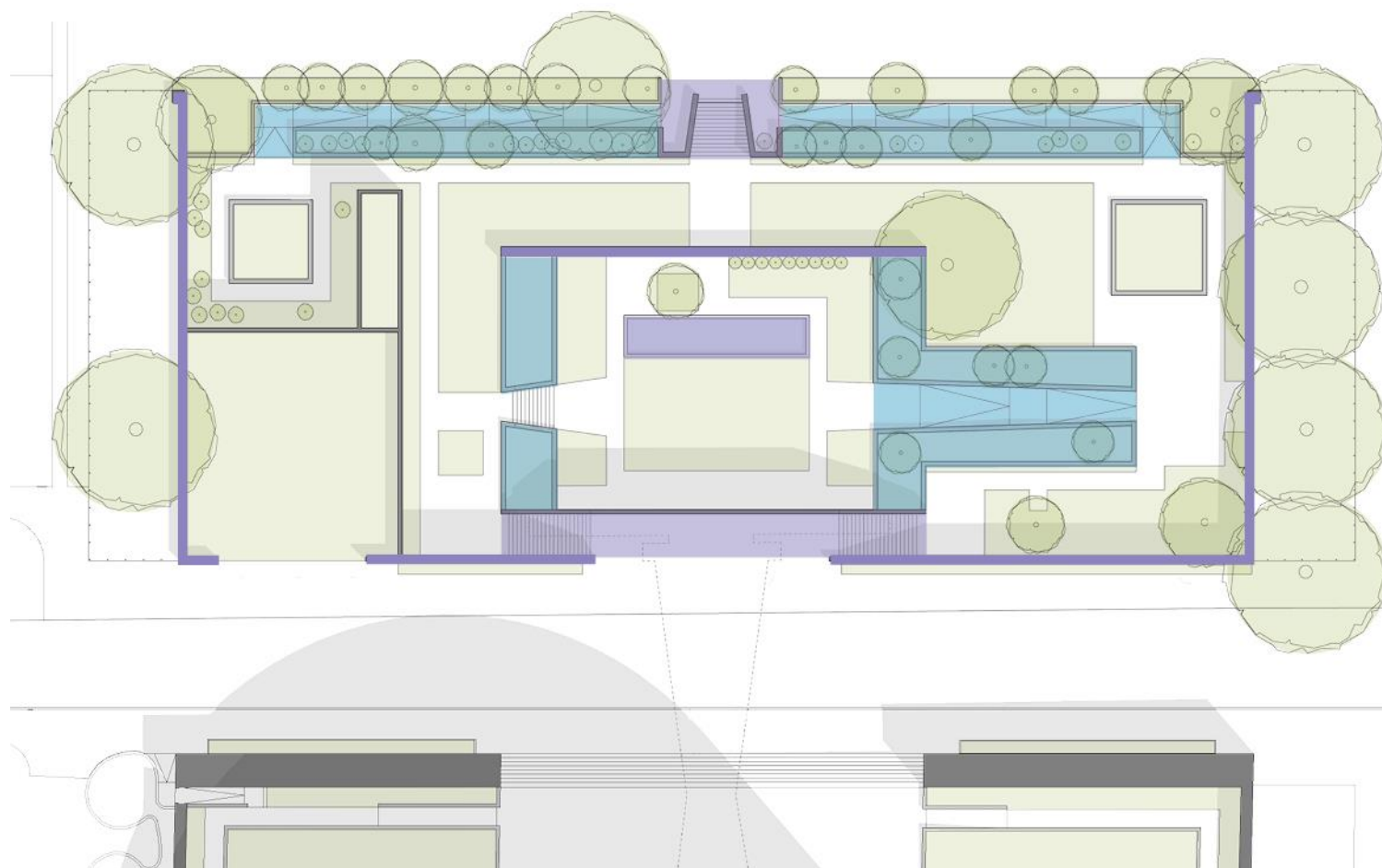
Per the Advisory Council on Historic Preservation (ACHP): The Memorandum of Agreement (MOA) sets out how a federal agency will address the adverse effects to historic properties caused by its undertaking.



- Adverse effects have been identified associated with the Sculpture Garden Revitalization.
- Consultation on the resolution of adverse effects and comments from the Consulting Parties will help the SI begin drafting a Memorandum of Agreement (MOA).

Character Defining Features

1974, 1981 Period of Significance



* Based on Hirshhorn Museum and Sculpture Garden Determination of Eligibility

1974 Character Defining Features *

Setting for Rotating Display of Sculpture

Recessed Grade Below the National Mall

Concrete Walls (Perimeter and Inner Partition)

Reflecting Pool

South Stair

North Stair

1981 Character Defining Features

Hardscape Paving

Garden "Rooms"

Lateral North Ramps

East Ramp (Intermediate Level)

Final Assessment of Effects on Historic Resources

An adverse effect occurs when: an undertaking may alter, directly or indirectly, any of the characteristics of a historic property that qualify the property for inclusion in the National Register of Historic Places in a manner that would diminish the integrity of the property's location, design, setting, materials, workmanship, feeling, or association [36 CFR § 800.5 (a)(1)]

No Adverse Effect:

- Site Plan
- Setting for Display of Sculpture
- Recessed Grade Below the National Mall
- Concrete Walls –Perimeter
- South Stairs
- Historic Stairs – Underground Passage
- Garden Rooms
- Plant Palette
- Planters and Benches
- Aprons
- Security Gates
- Security Guard Booth
- Lighting
- Signage
- Stormwater Management
- No Cumulative Adverse Effects to the National Mall Historic District

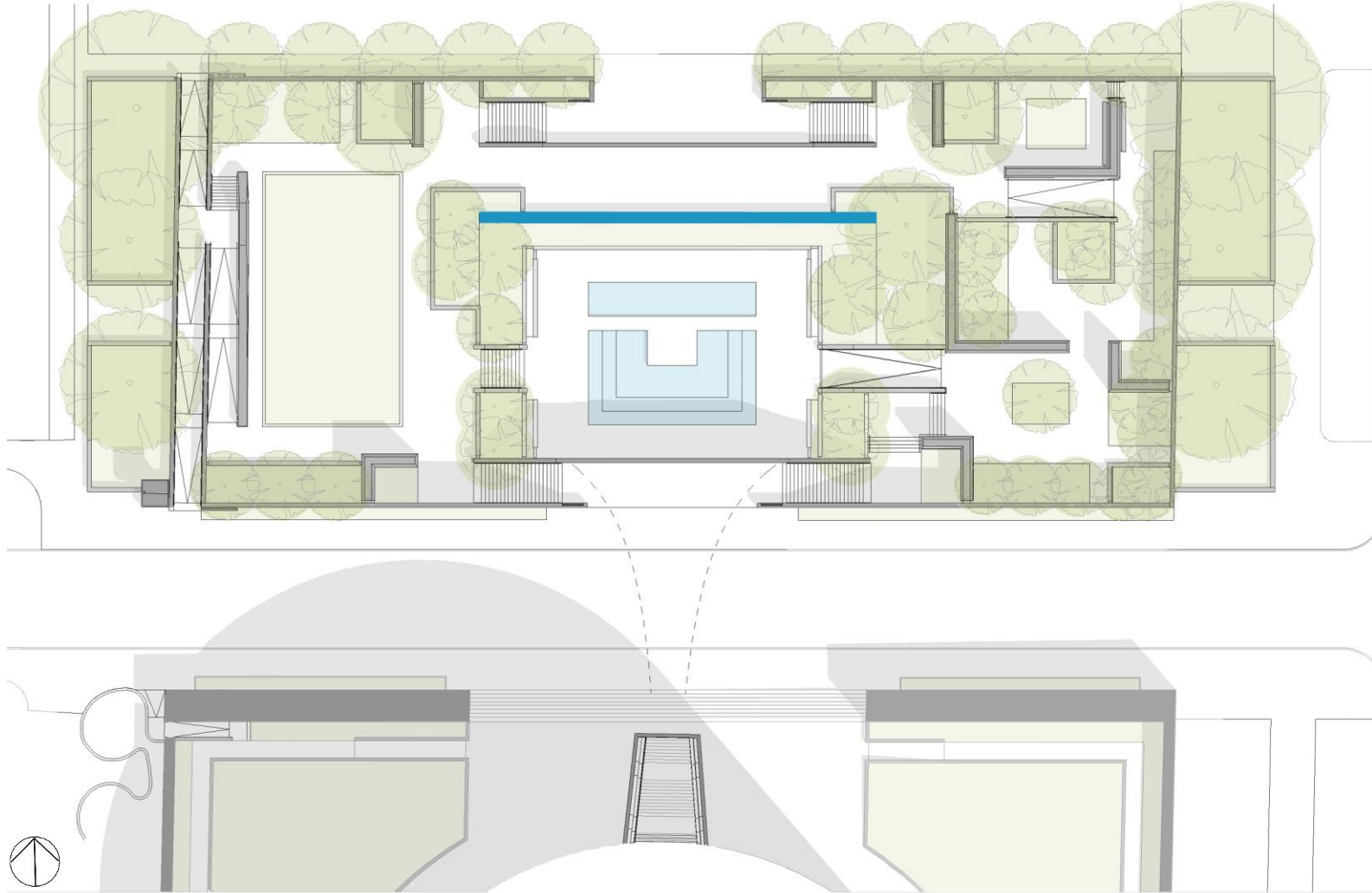
Adverse Effects:

- Inner Partition Wall
- Stacked Stone Walls
- Reflecting Pool
- North Stair and Lateral North Ramps
- Accessibility
- Underground Passage Art Installation
- Underground Passage Plaza Access
- Paving
- Cumulative Adverse Effect – HMSG Only

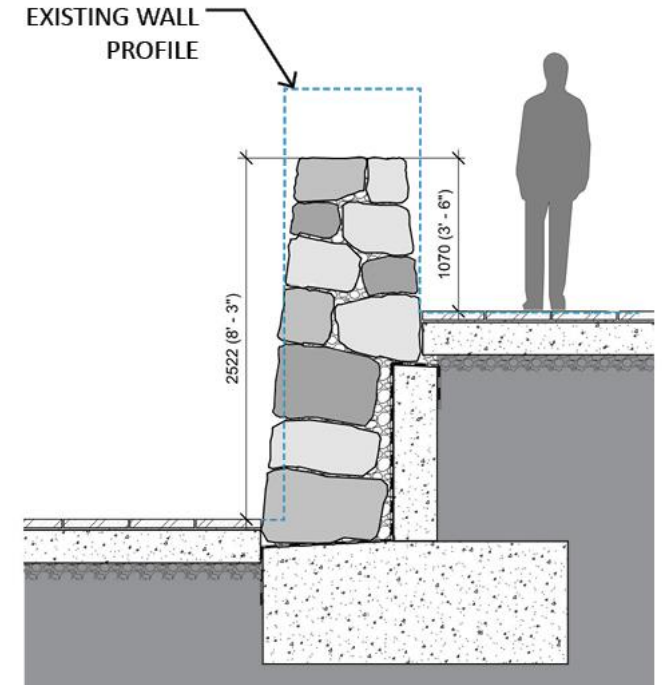
Images and additional information located in the October 7, 2020 presentation material on the project webpage.

Inner Partition Wall

Adverse Effect



Proposed Site Plan, Inner Partition Wall Location Annotated in Blue

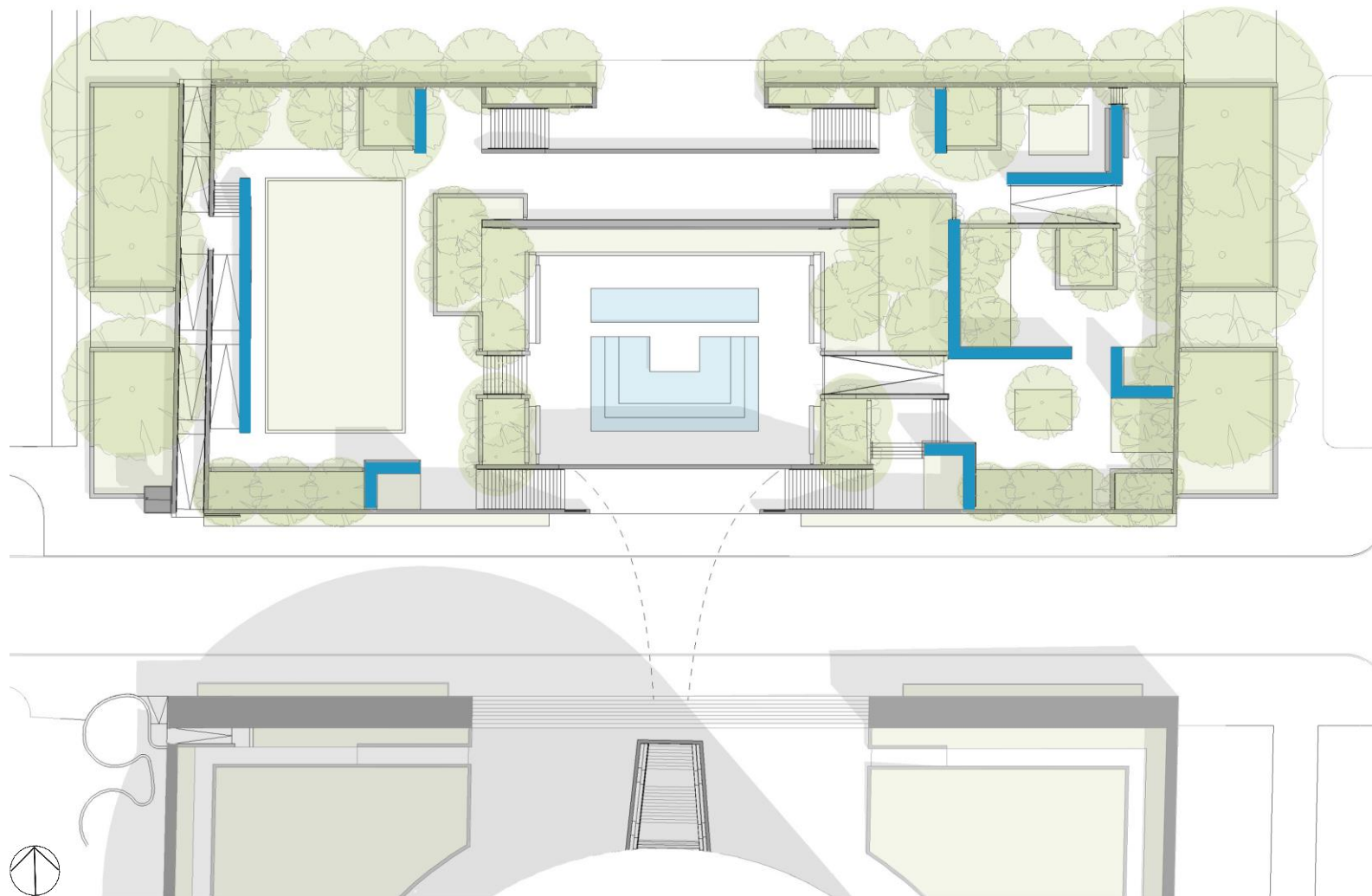


Partition Wall Section

- Character defining feature
- Rebuilt in the historic location in stacked granite stone
- Visible from the north overlook
- Not visible from the National Mall

Stacked Stone Walls

Adverse Effect



Proposed Site Plan, Inner Partition Wall Location Annotated in Blue

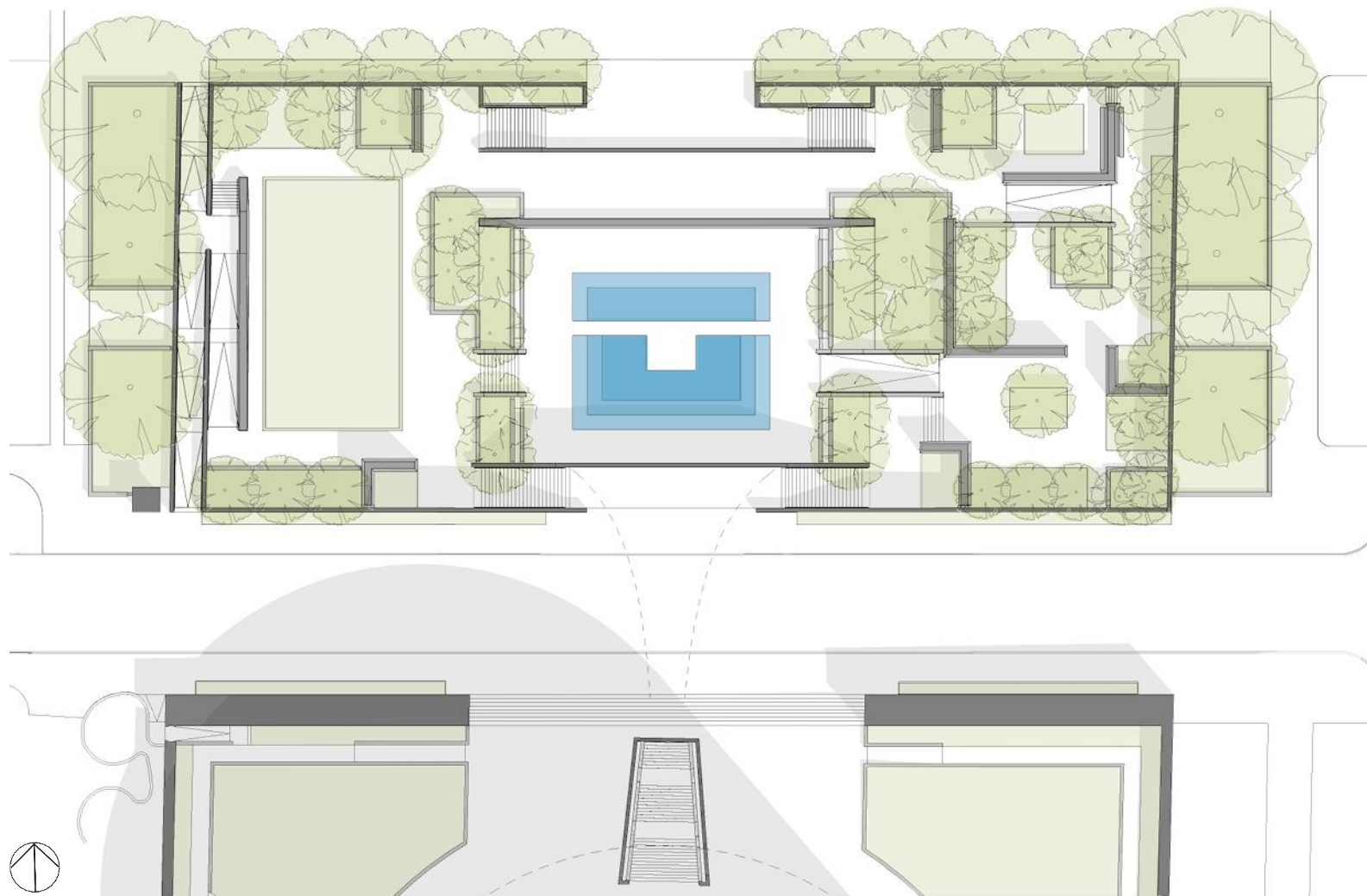
NCPC's approval: Supports the introduction of walls in new locations to assist in providing universal accessibility and to enhance the Museum's programming needs while serving as backdrops for the collection.



September 2019 Mock-Up

Reflecting Pool – Preferred Alternative

Adverse Effect

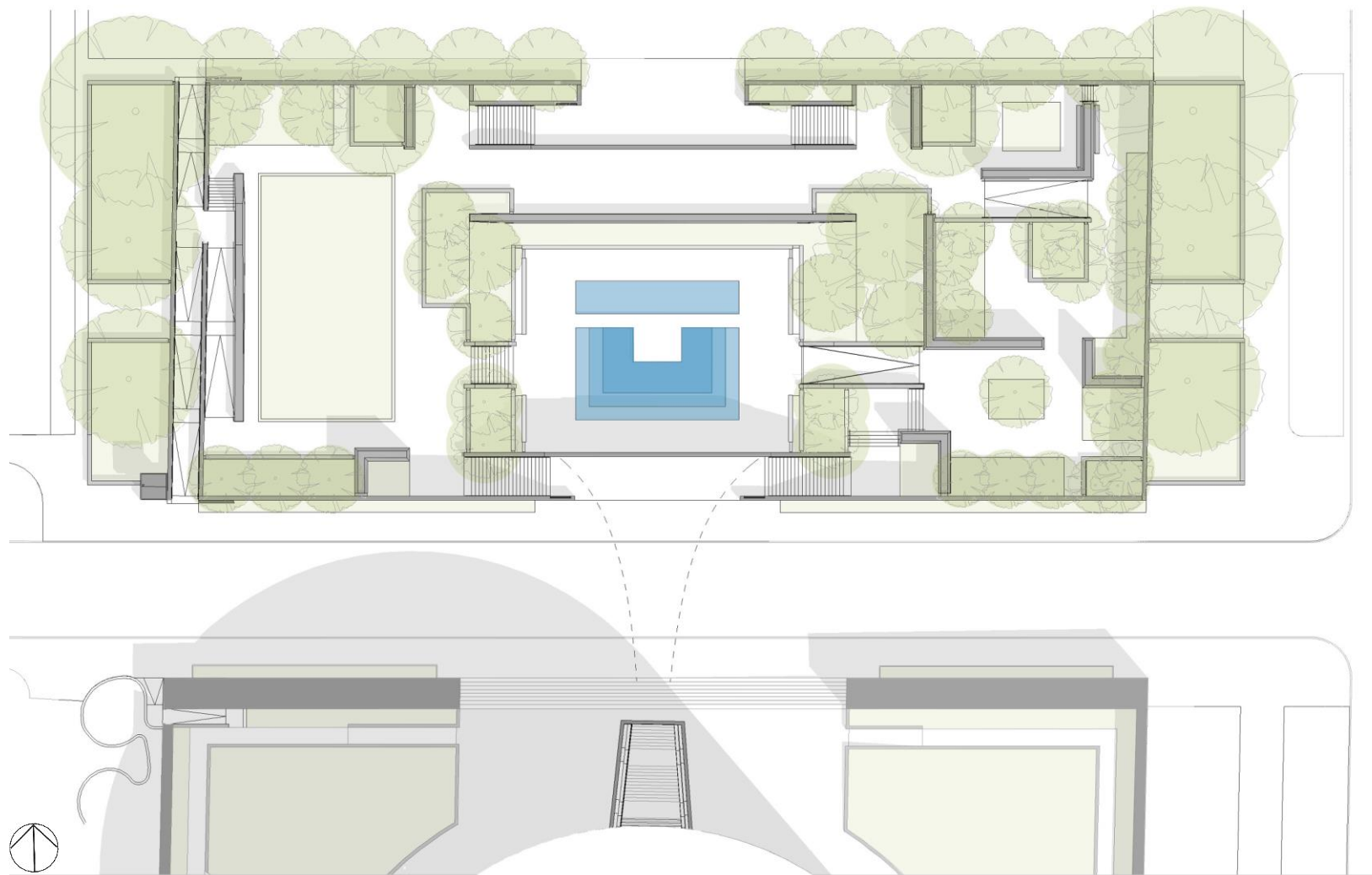


Proposed Site Plan, Reflecting Pool Preferred Alternative

- Character defining feature
- 1974 pool dimensions incorporated into an enlarged water feature
- Relationship to north entrance re-established
- Design actions developed to minimize adverse effect
- 1974 pool heated to allow year-round water presence

Reflecting Pool – Revised Alternative

Effect Determination



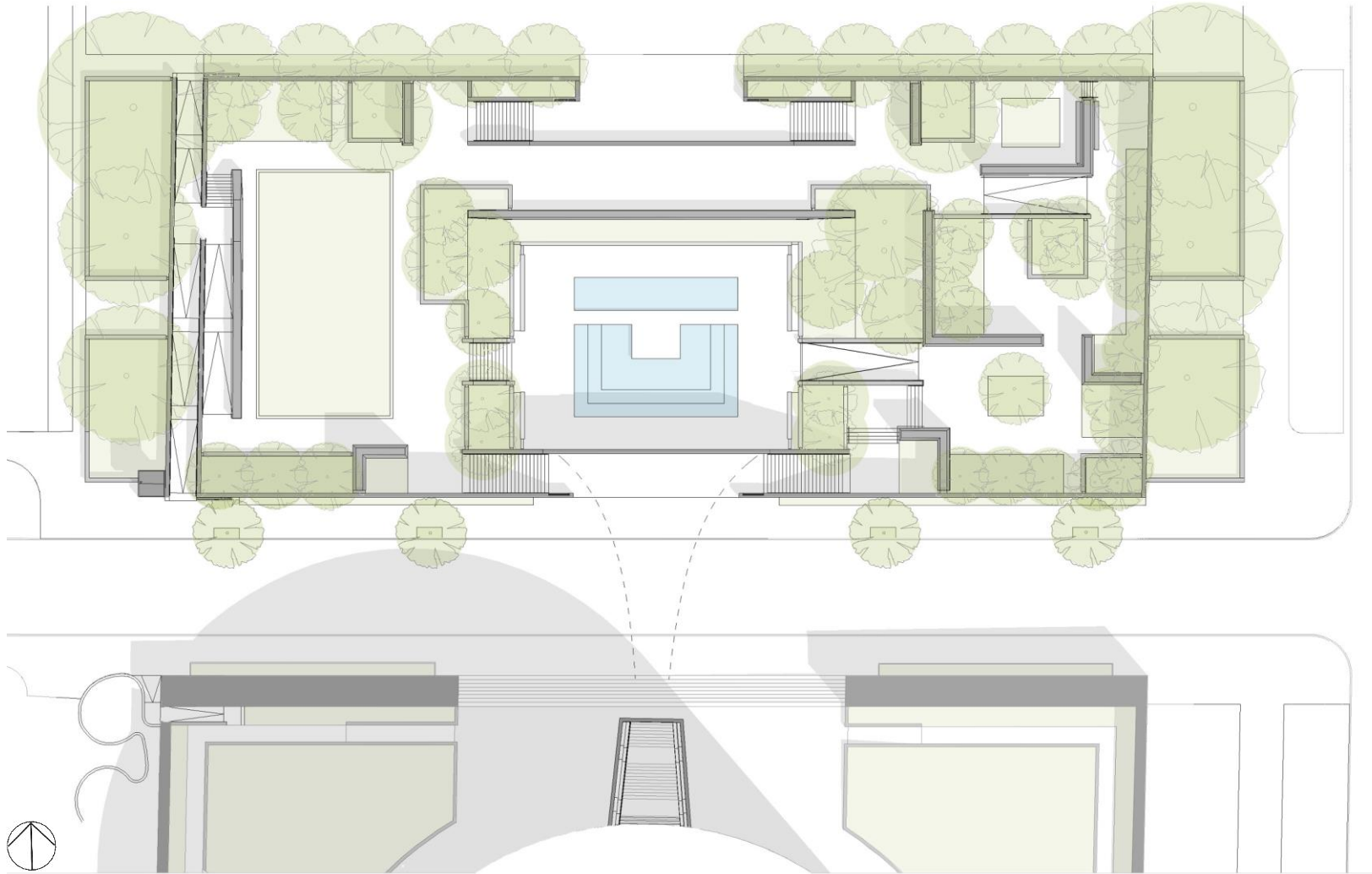
Proposed Site Plan, Reflecting Pool Revised Alternative

- Character defining feature
- 1974 pool dimensions preserved
- 1974 pool heated to allow year-round water presence
- Relationship to north entrance re-established
- Art and performance platform, 1974 pool, and new reflecting pool closely approximate the existing pool and turf panel composition in the Central Gallery
- Preserving the 1974 pool potentially avoids an adverse effect

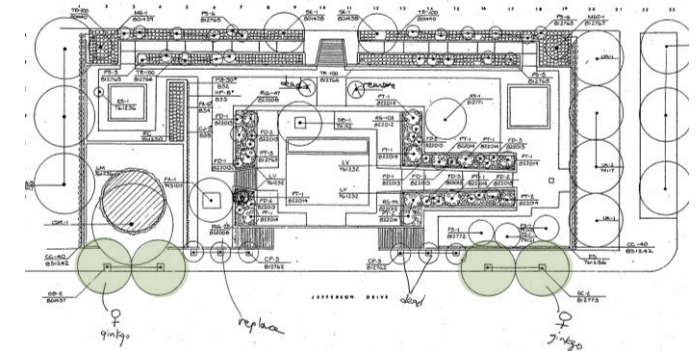
Landscape Updates

Landscape Updates

Jefferson Drive Improvements



Proposed Site Plan with new Street Trees

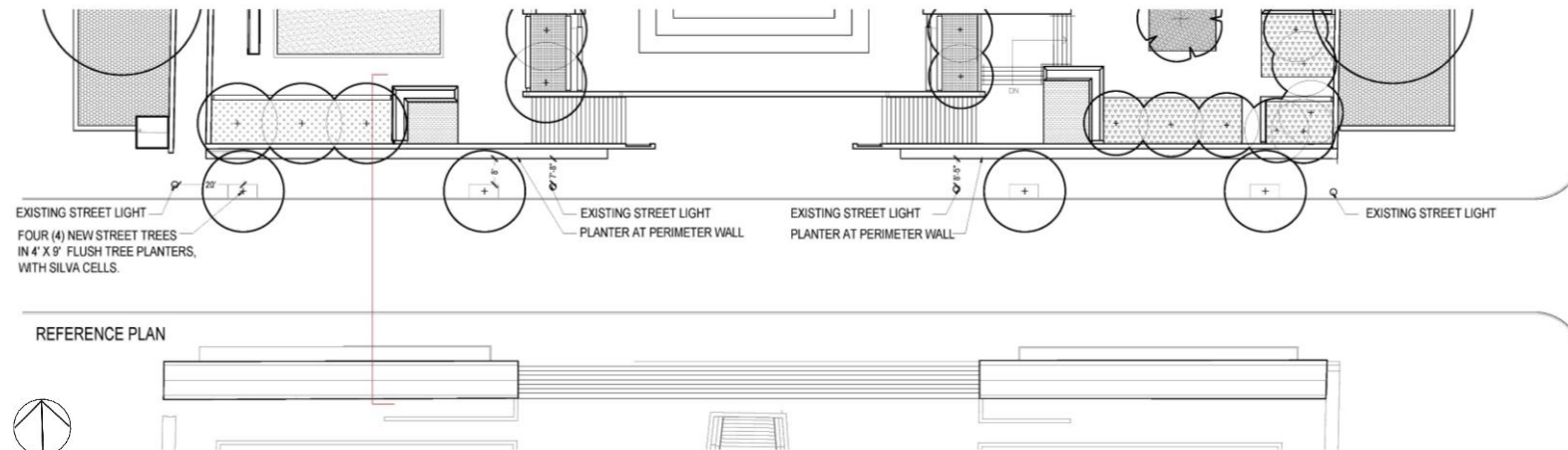
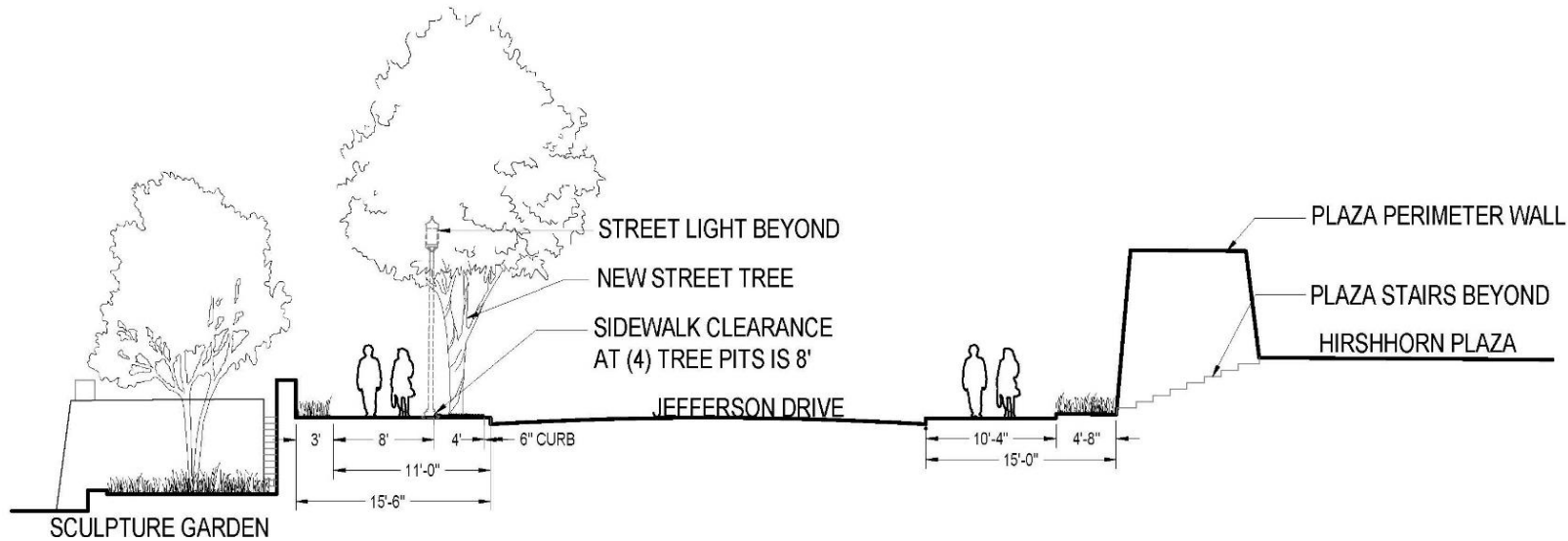


1983 Plant Materials Plan

- Four new street trees proposed for Jefferson Drive.
- Four Gingko trees planted as part of the 1981 Sculpture Garden modification project did not survive and were ultimately removed.

Landscape Updates

Jefferson Drive Improvements



- Provides shade for pedestrians and frames views along the 8th Street axis.
- Coordinating with NPS on proposal to add street trees.
- Design of sidewalk will support required soil volume and water requirements for tree health.
- Design to be consistent with the Monumental Core Streetscape Standards.
- Tree spacing being studied to provide museum crane access to east and west galleries.

Q&A

- **Moderator/Panelist**, Jaya Kaveeshwar, Deputy Director, HMSG
- **Q&A Panelists**
 - Anne Reeve, Associate Curator, HMSG
 - Marina Isgro, Associate Curator of Media and Performance Art, HMSG
 - Sharon Park, FAIA, Assoc. Director of Historic Preservation, Smithsonian Facilities
 - Carly Bond, Historic Preservation Specialist, Smithsonian Facilities
 - Marisa Scalera, Landscape Architect, Smithsonian Gardens
 - Felix Ade, AIA, Principal, YUN Architecture
 - Faye Harwell, FASLA, Director and Landscape Architect, Rhodeside & Harwell



JAYA



ANNE



MARINA



SHARON



CARLY



MARISA



FELIX



FAYE

Proposed Minimization and Mitigation Measures

Memorandum of Agreement

What is a Memorandum of Agreement?

- Per the ACHP: The Memorandum of Agreement (MOA) sets out how a federal agency will address the adverse effects to historic properties caused by its undertaking.
- MOA contains a preamble (background facts, Section 106 consultation process, consulting parties, other contextual information) and stipulations detailing each avoidance, minimization, or mitigation measures the federal agency agrees to ensure are implemented.
- SI is legally obligated to follow the terms of the MOA, and failure to comply requires reopening the Section 106 process.

What are minimization measures?

- Minimization measures are specific design actions to minimize or avoid an adverse effect on historic resources.

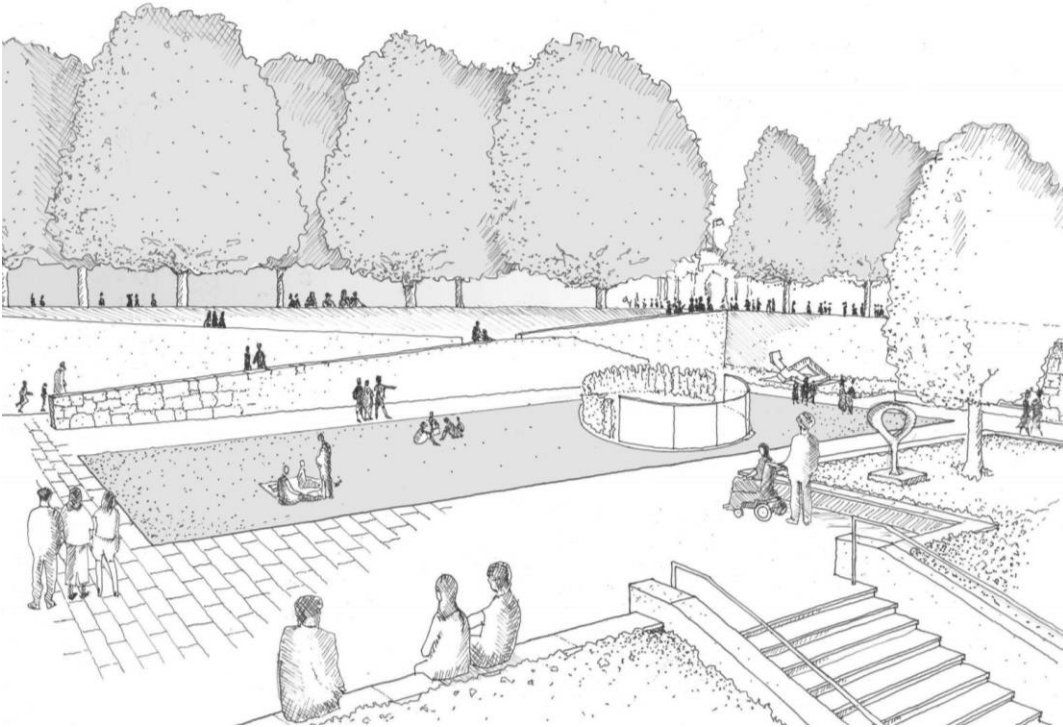
What are mitigation measures?

- Per the ACHP: An important goal of Section 106 consultation to resolve adverse effects is to identify an outcome that represents the broader public interest.
- Mitigation involves compensation for the loss or diminishment of a historic property.
- Mitigation attempts to provide a public benefit that balances the loss or diminishment of the historic property.

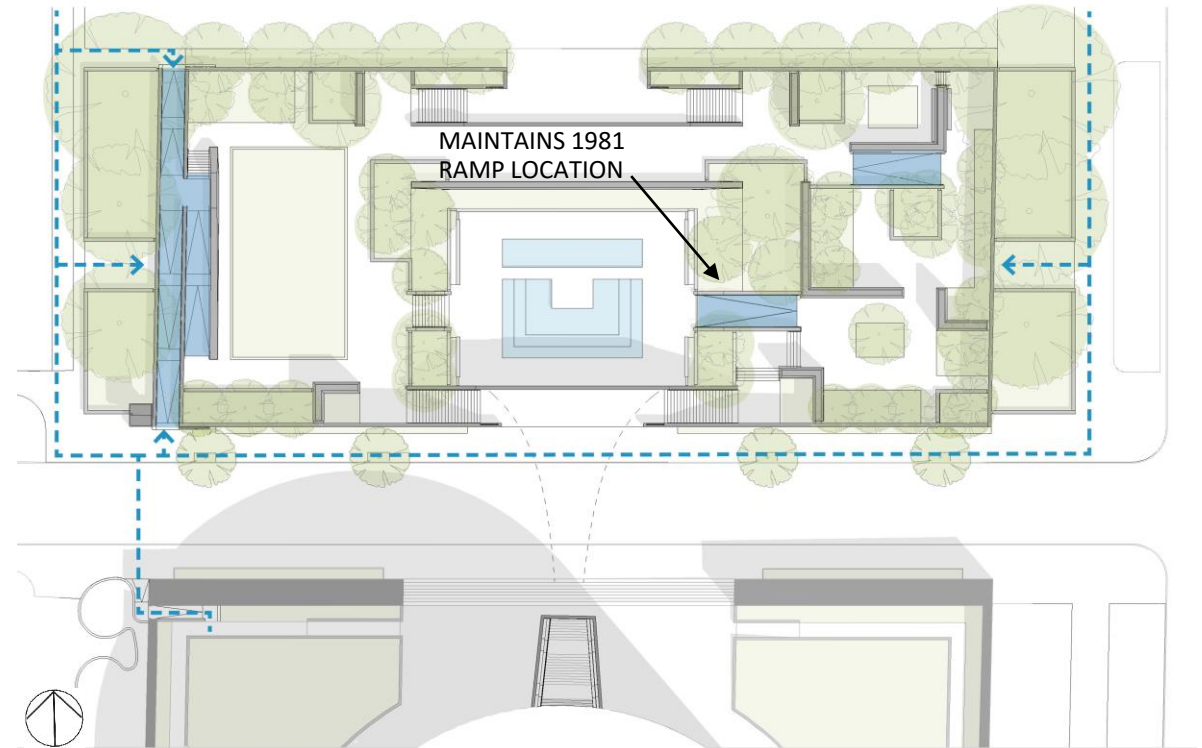
Images and additional information located in the October 7, 2020 presentation material on the project webpage.

Site Context

Minimization Measures



Proposed West Garden

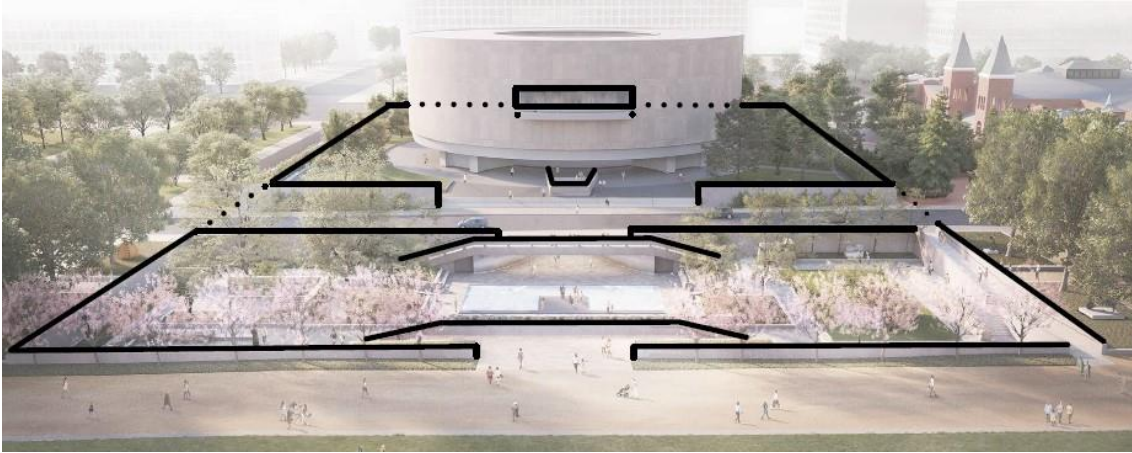


Proposed Plan with Accessible Walkways Annotated in Blue

- Recessed Grade Maintained (Required by the South Mall Master Plan Programmatic Agreement)
- Setting for the Display of Sculpture Maintained
- Accessibility – East garden remains transitional area for accessibility

Wall Hierarchy

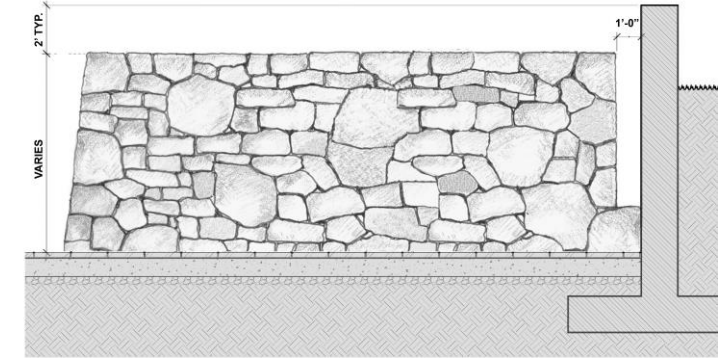
Minimization Measures



Hirshhorn Complex Aerial View, Aggregate Concrete Walls Annotated in Black



Aggregate Concrete Sample

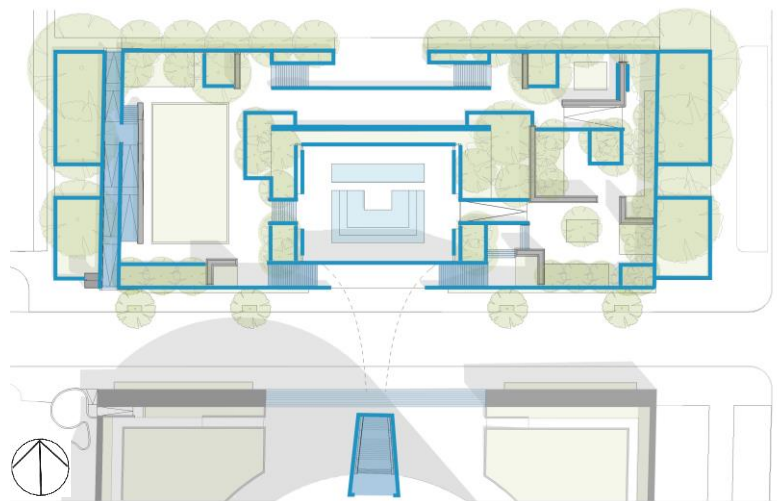


Detail of Stacked Stone Wall at Perimeter Wall

- Concrete Perimeter Wall Footprint Maintained – Required by the South Mall Master Plan Programmatic Agreement
- Concrete Perimeter Walls Replaced In-Kind – New material will feature the historic Swenson Pink granite aggregate, matching concrete field color and aggregate exposure (Required by the South Mall Master Plan Programmatic Agreement)
- Concrete Walls Remain Primary – Aggregate concrete is the first visible material within the National Mall context
- New Stacked Stone Walls – Recessed below and detailed with a 12 inch reveal from the concrete perimeter walls

Use of Swenson Pink Granite

Minimization Measures



Proposed Plan Indicating Use of Swenson Pink



1981 Swenson Pink Planter Bench

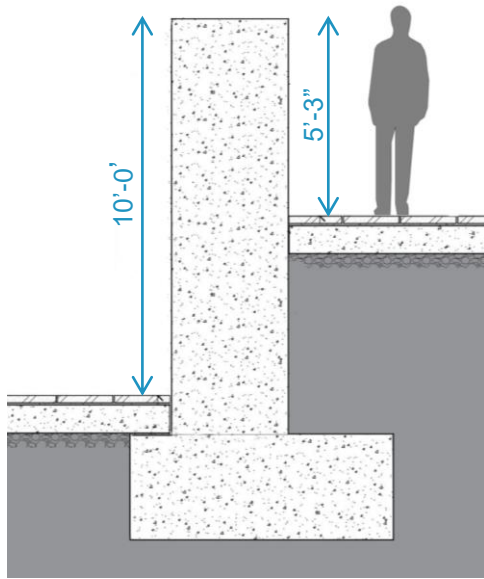


Salvaged Swenson Pink Stair Treads

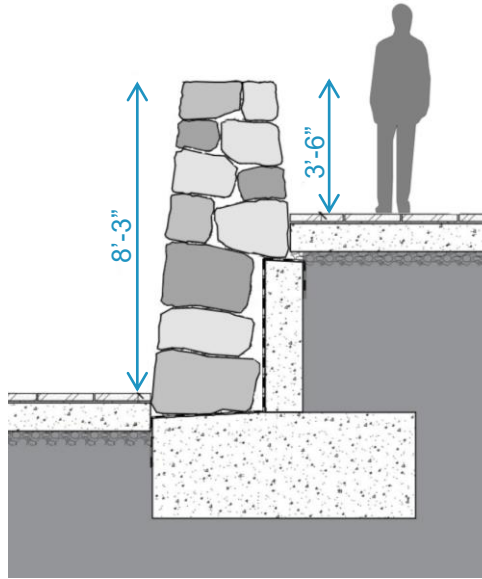
- Swenson Pink granite will continue to be a unifying material for the revitalized Sculpture Garden.
- Concrete perimeter walls and secondary walls will be replaced in-kind using the historic Swenson Pink aggregate, with matching concrete field color and aggregate exposure.
- Inner partition wall will be the only stacked stone wall to feature Swenson Pink to differentiate its significance.
- Salvaged Swenson Pink stair treads from the 1981 modifications to the Sculpture Garden will be reinstalled.
- Benches integrated into planters constructed in Swenson Pink granite consistent with 1981 bench design.

Inner Partition Wall

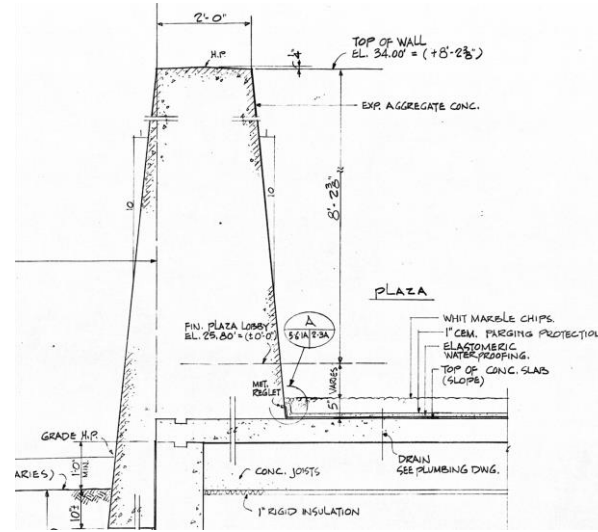
Minimization Measures



Existing Inner Partition Wall



Proposed Inner Partition Wall



Plaza Wall Section, SOM, 1971

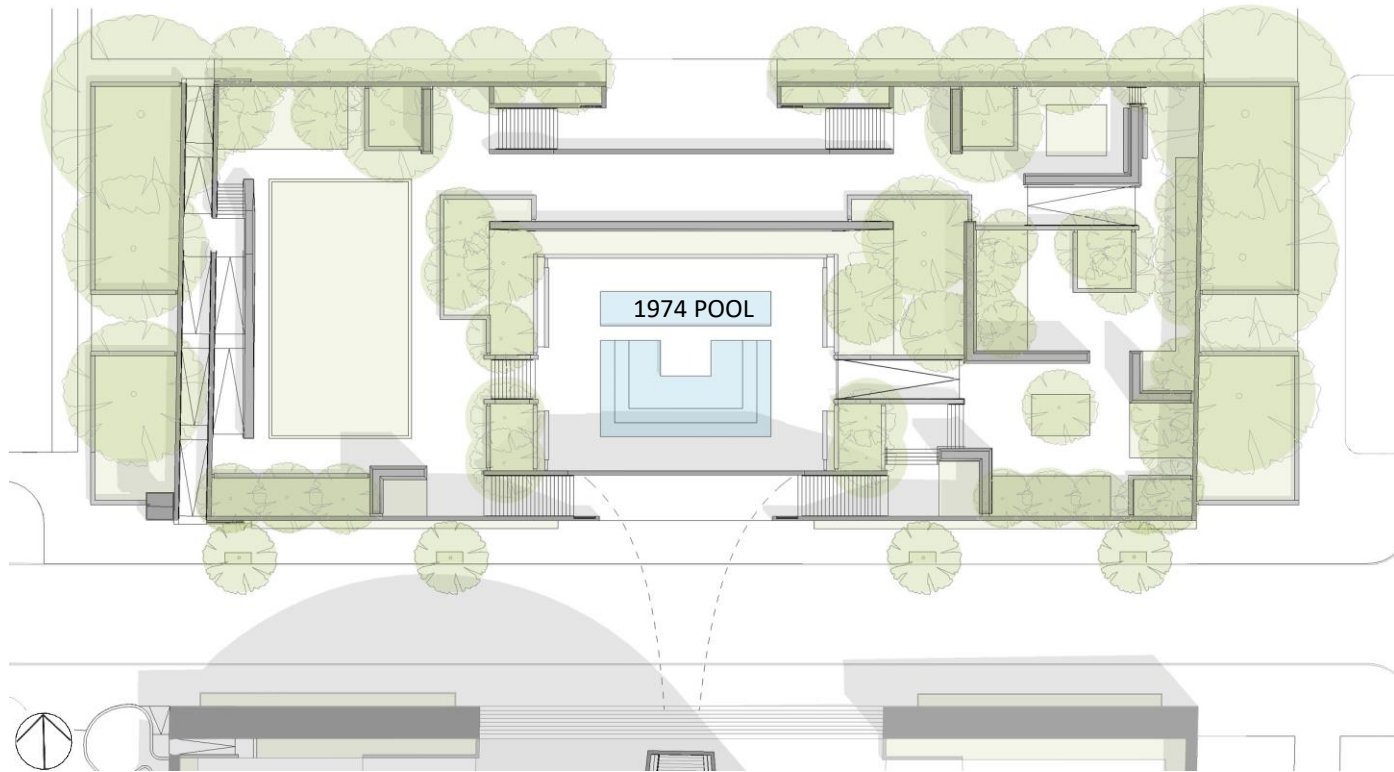


Swenson Pink Granite (Maine)

- Adverse effect on the National Mall is avoided by maintaining aggregate concrete perimeter walls as the first visible feature and material of the Sculpture Garden and maintaining this material relationship with the Museum and Plaza.
- Inner partition wall only stacked stone wall to feature Swenson Pink granite, the historic granite also used in the aggregate concrete, paving, and benches.
- Reconstructing the wall in the same location maintains the articulation of the lower and upper portions of the Garden.
- Pylon shape consistent with existing 1974 Plaza walls.

Reflecting Pool

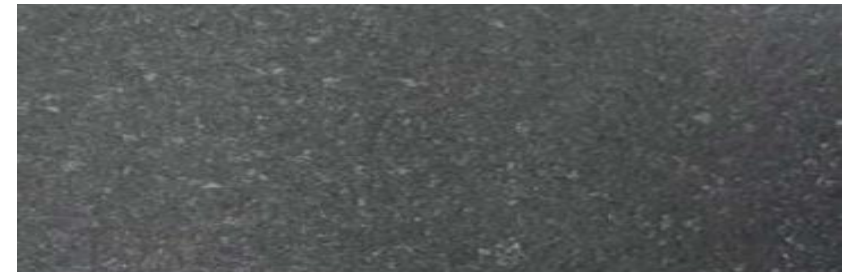
Minimization Measures



Proposed Reflecting Pool Plan



1974 Historic Pool Filled



Black Granite

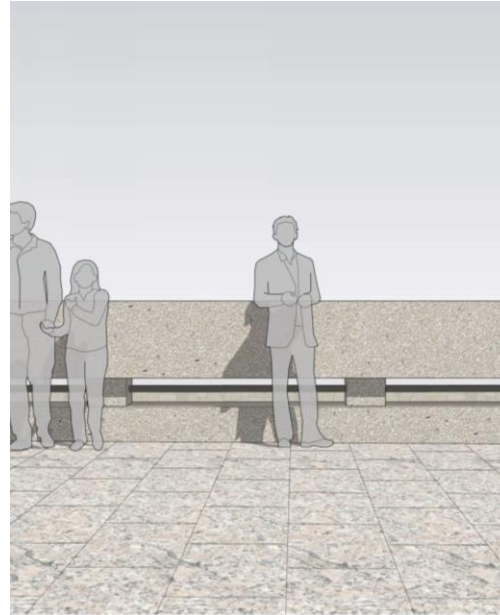
- 1974 pool dimensions are preserved. To highlight its significance, only the 1974 historic portion of the pool will be heated allowing a year-round water presence in this portion of the pool only
- Black granite will be used for the pool basin in keeping with the historic material
- Art and performance platform, 1974 pool, and new reflecting pool closely approximate the existing pool and turf panel composition in the Central Gallery

Underground Passage and Access

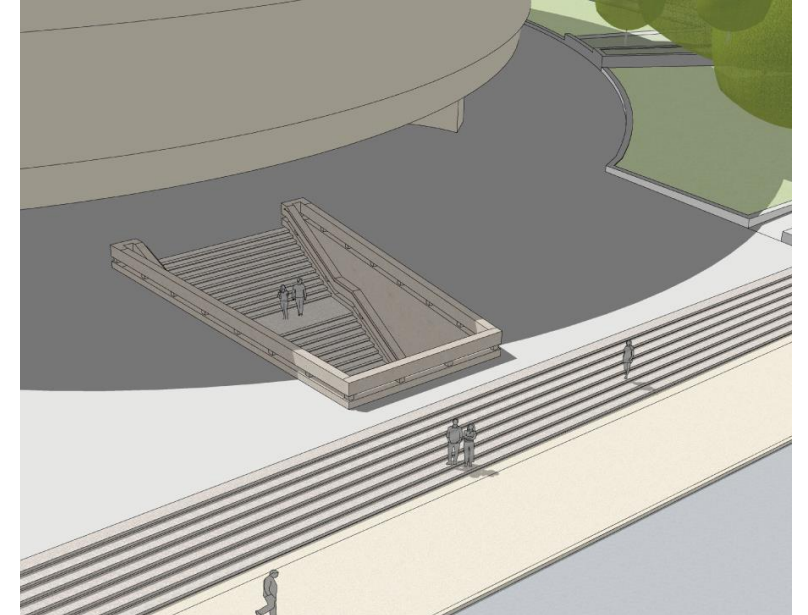
Minimization Measures



1974 Stairs and Plaza Access



Proposed Reconstructed Code Compliant Historic Balustrade



Aerial View of Proposed Plaza Access

- Underground Passage – Restoration of historic fabric
- Underground Passage – Retention of historic fabric behind the art installation
- Plaza Access – Reopening and expansion of the Plaza access, pulled back from the monumental stairs
- Plaza Access and Balustrade Detail – Reconstruction of a "Bunshaft" style code compliant balustrade railing

Recordation and Documentation

Mitigation Measures

** New

Historic American Building Survey/ Historic American Landscape Survey Recordation of the Hirshhorn Museum and Sculpture Garden

- [HALS History - Standard Format](#) **



Ezra Stoller, 1974, Smithsonian Institution Archives

National Register of Historic Places Nomination for the Hirshhorn Museum and Sculpture Garden

- Including revised 1974, 1981 Period of Significance
- Findings and research from the Robinson & Associates Report
- [Findings and research from evaluation of the Hirshhorn Plaza](#) **

NPS Form 10-900
United States Department of the Interior
National Park Service
OMB No. 1024-0018

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, How to Complete the National Register of Historic Places Registration Form. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architecture classification, materials, and areas of significance, enter only complete and subordinate terms from the instructions.

1. Name of Property
Historic name: Hirshhorn Museum and Sculpture Garden
Other names/site number: _____
Name of related multiple property listing: _____
(Enter "N/A" if property is not part of a multiple property listing)

2. Location
Street & number: Independence Avenue at Seventh Street, S.W.
City or town: Washington State: D.C. County: _____
Not For Publication ☐ Vicinity: ☐

3. State/Federal Agency Certification
As the designated authority under the National Historic Preservation Act, as amended,
I hereby certify that this _____ nomination _____ request for determination of eligibility meets
the documentation standards for registering properties in the National Register of Historic
Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.
In my opinion, the property _____ meets _____ does not meet the National Register Criteria. I
recommend that this property be considered significant at the following
level(s) of significance:
_____ national _____ statewide _____ local
Applicable National Register Criteria:
_____ A _____ B _____ C _____ D

Signature of certifying official/Title: _____ Date _____
State or Federal agency/bureau or Tribal Government

In my opinion, the property _____ meets _____ does not meet the National Register criteria.
Signature of commenting official: _____ Date _____
Title: _____ State or Federal agency/bureau
or Tribal Government

Draft nomination, January 2018

**Hirshhorn Museum Sculpture Garden
Significance and Integrity Report**

prepared by Robinson & Associates, Inc.,
and
Laura L. Knott, Historical Landscape Architect,
for
The Smithsonian Institution,
Architectural History and Historic Preservation Division

April 2, 2020

Robinson & Associates Report, 2020

Both mitigation measures are in accordance with Stipulation 6.B and 6.C of the South Mall Campus Master Plan Programmatic Agreement

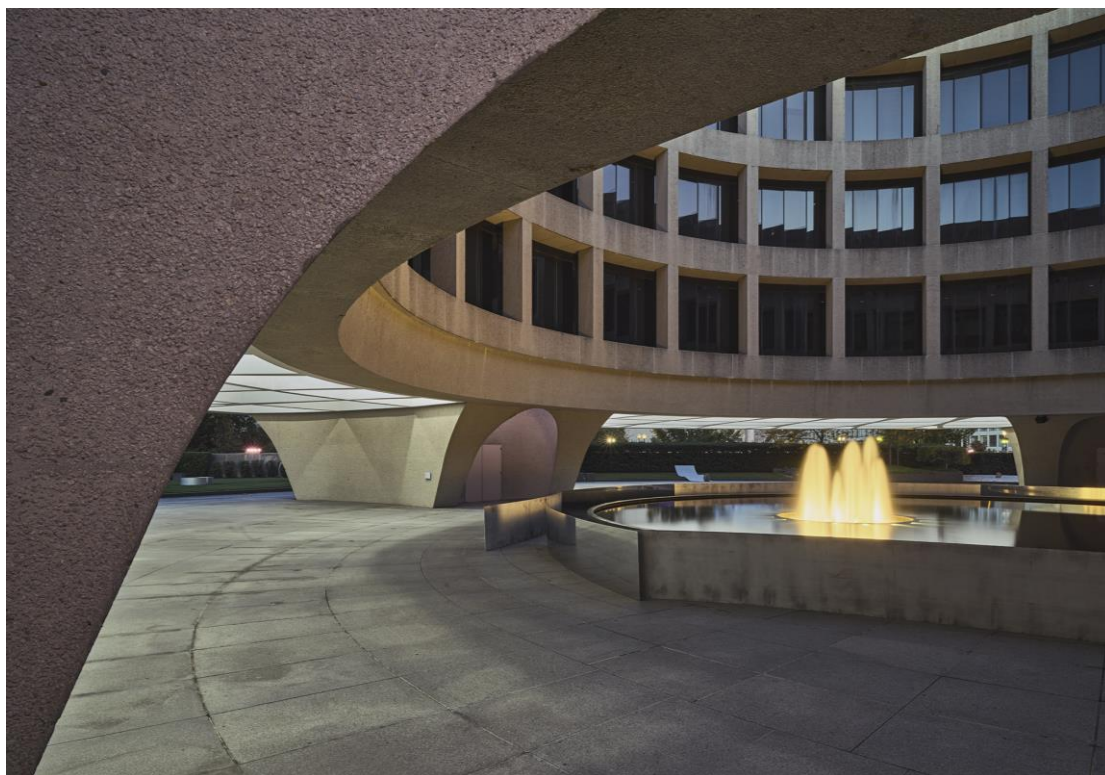
Evaluation of the Hirshhorn Plaza

** New

Mitigation Measure

Commission a Report on the Significance and Integrity of the Hirshhorn Plaza**

- Plaza alterations completed in 1993 by James Urban fall outside the Period of Significance of 1974, 1981
- Report will be made available on the SI AHHP webpage
- Findings will be included in the National Register nomination



Scholarship Publications

Mitigation Measure

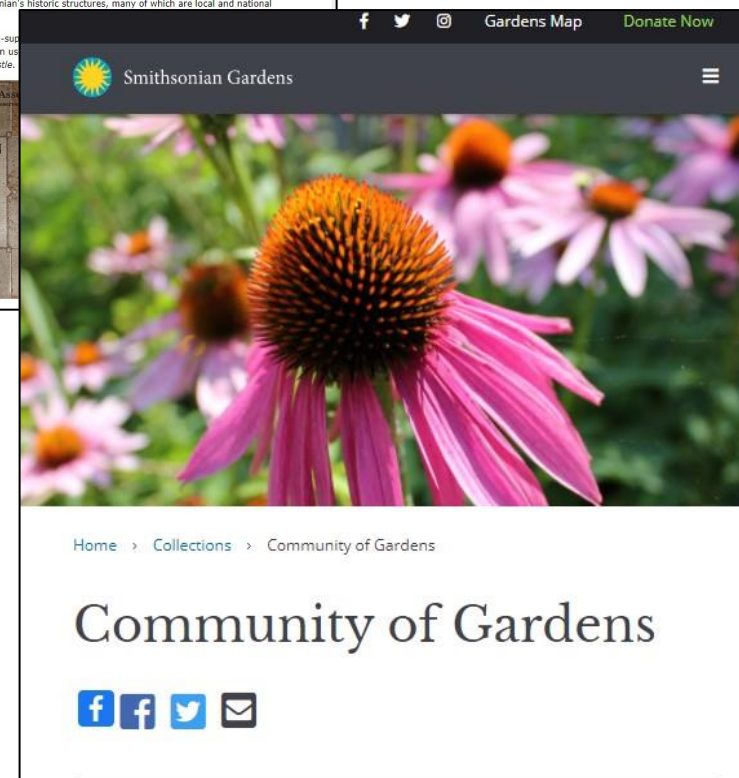
Smithsonian Archives:

Compilation of Collins Records on the Hirshhorn Sculpture Garden

Publications:

Commission Additional Collins and Bunshaft Scholarship Publications **

- Exhibits posted on Smithsonian Gardens and SI Architectural History Webpages
- Permanent posting of the HMSG Significance and Integrity Report by Robinson & Associates on the AHHP webpage
- Posting of HALS History
- Consider expanding the comparative study of other sculpture gardens outside the United States
- [Modernist landscape preservation](#) **



** New

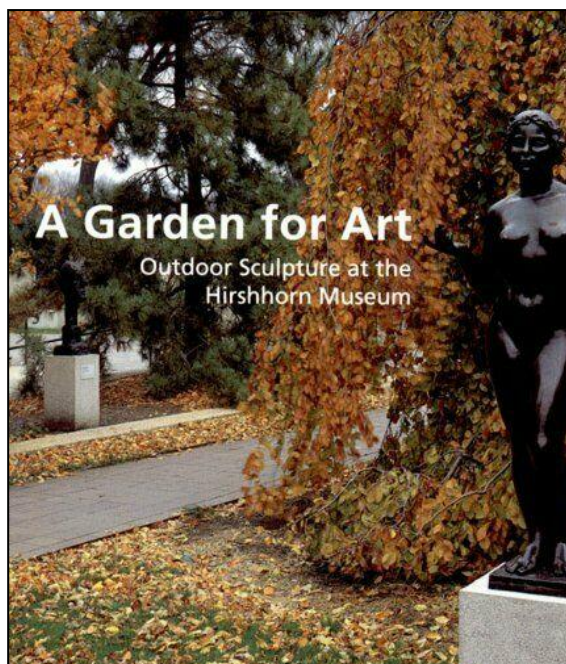
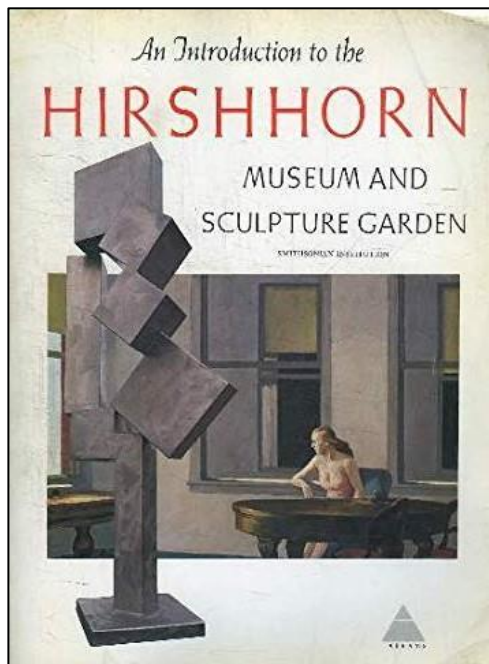
Scholarship Publications

Mitigation Measure

Book Publication:

History of the Hirshhorn Museum and Sculpture Garden

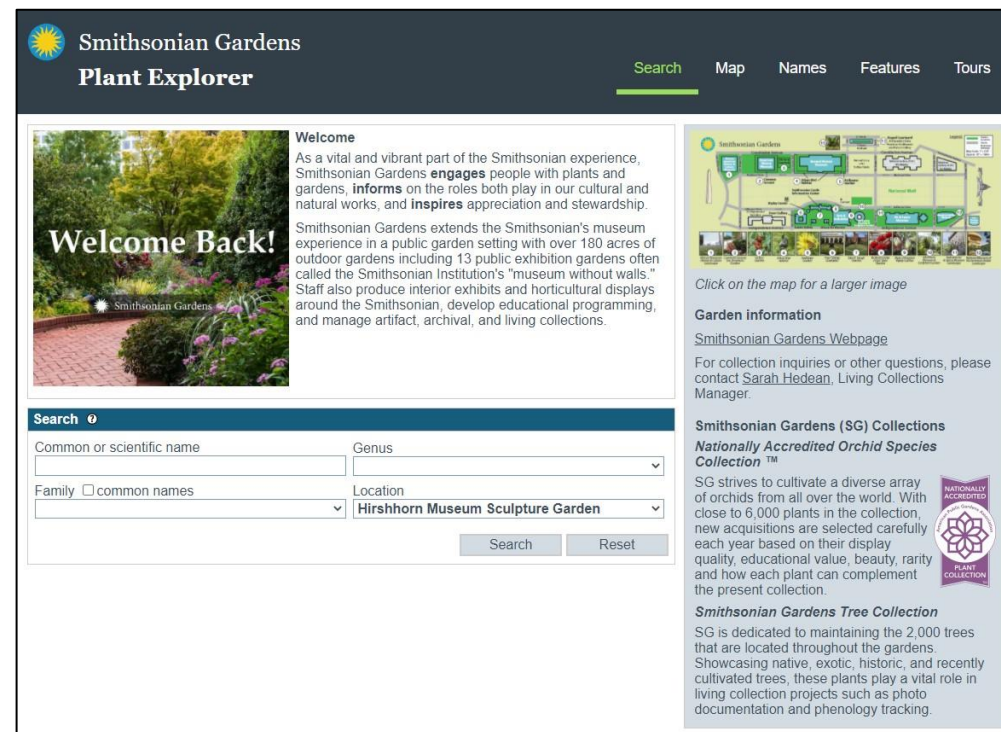
- Previous publications have focused on the Hirshhorn Museum and Sculpture Garden Collections
- Includes Architectural and Landscape History



Smithsonian Garden Plant Explorer Webpage:

Online database of accessioned plants in the Hirshhorn Sculpture Garden

- Provides genus, habitat, characteristics, and links to more information
- Collins and Bunshaft specific or inspired plants could contain cultural references or links to another webpage

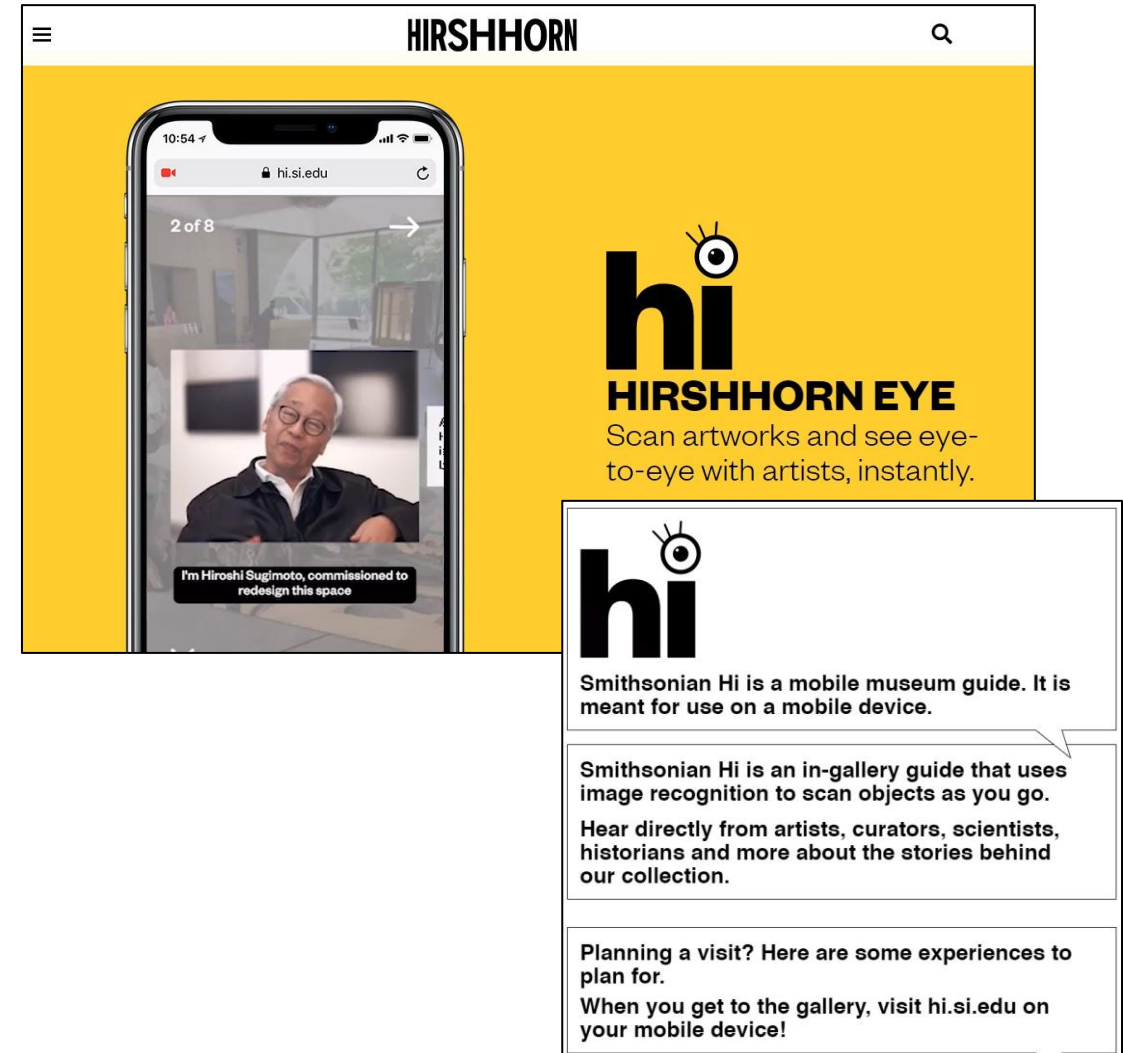


Educational Outreach

Mitigation Measures

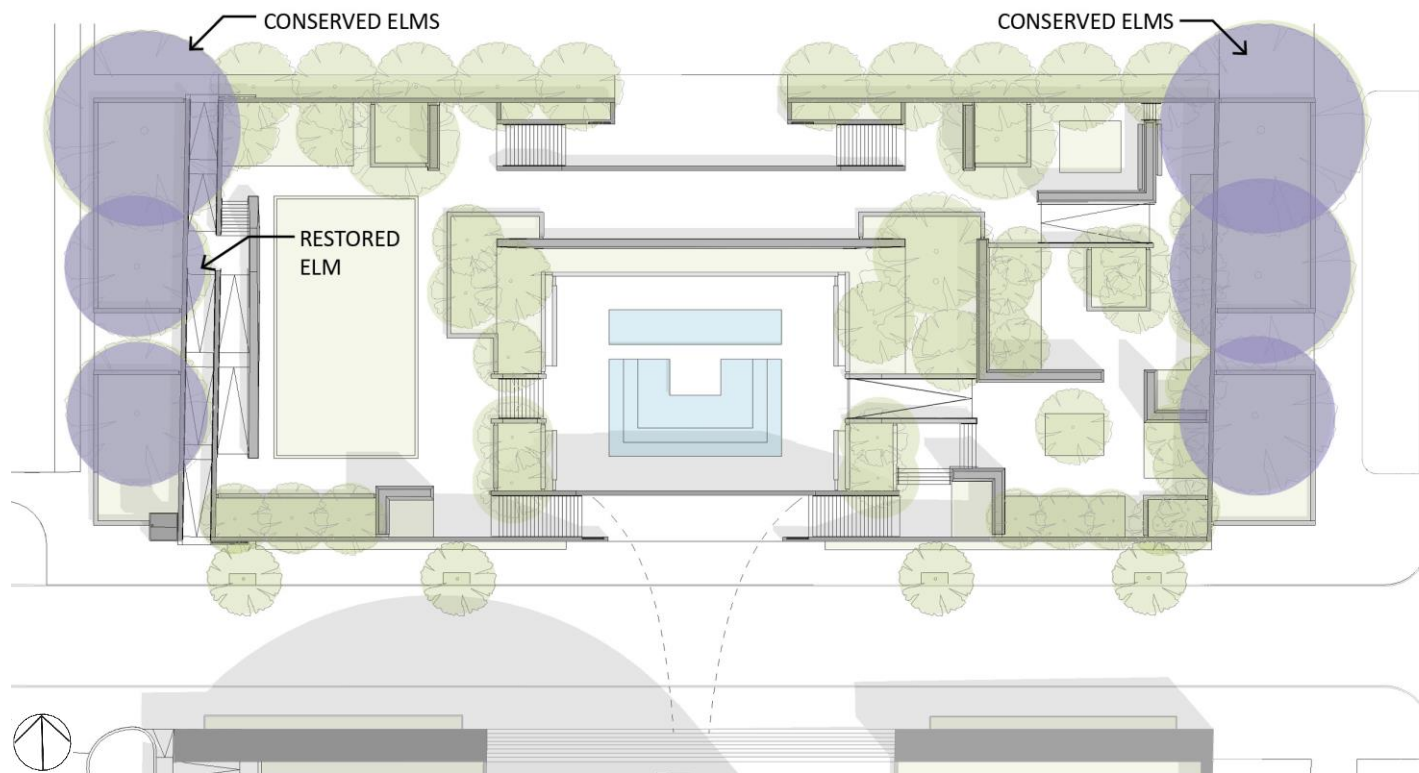
** New

- **Public Symposium on Sculpture Gardens**
- **Sculpture Garden Site Tours**
- **Smithsonian Gardens Lectures/Panel Discussions ****
 - Example Topics:
 - Fragility of Landscapes
 - Landscape Preservation
- **Permanent Sculpture Garden Revitalization Webpage:**
 - Section 106 consultation history
 - Sculpture Garden History to the Present
- **Public Outreach – Investigate Opportunities to Publish on Information Learned During Design**
 - Example Topics:
 - Concrete Disease (Alkali Silica Reaction)
 - Stormwater Management in an Urban Landscape
 - Adapting Planting Plans in Cultural Landscapes for Climate Change
- **Hirshhorn Eye**
 - Connections with Artwork and History:
 - Reflecting Pool
 - Inner Partition Wall
 - Underground Passage

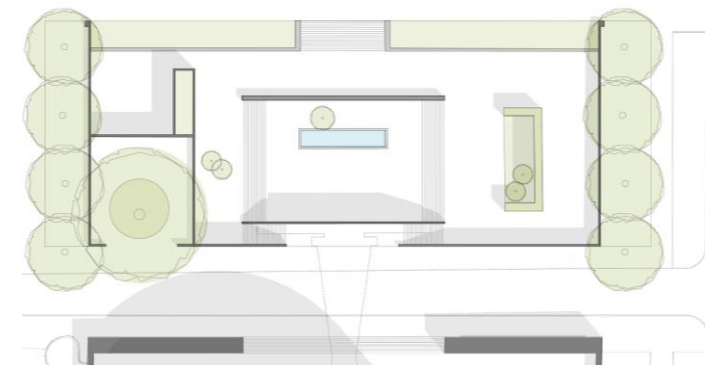


Bunshaft Inspired Plant Palette

Mitigation Measure



Proposed Plan



1974 Plan



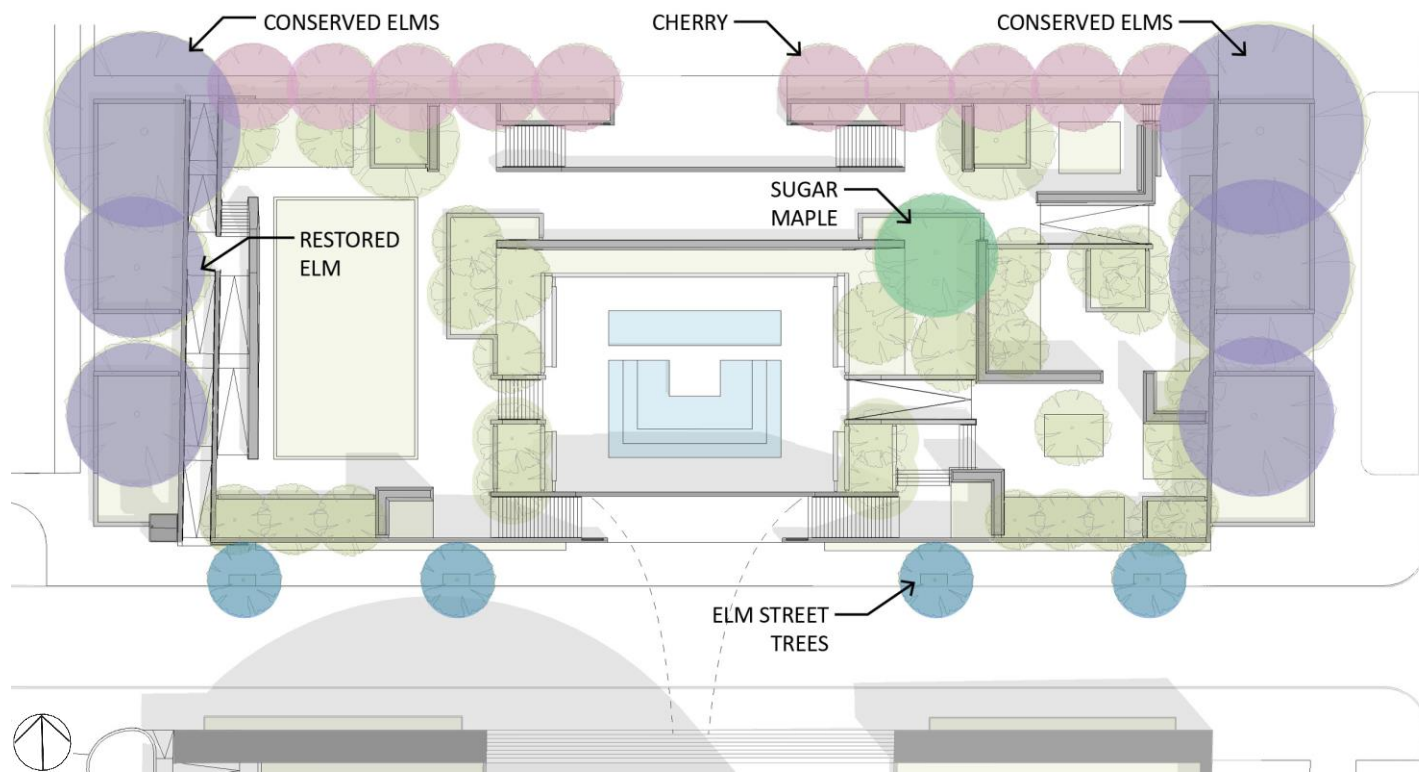
Existing Elms

- Conservation of five existing elms on the east and west aprons
- Restoration of one elm on the west apron

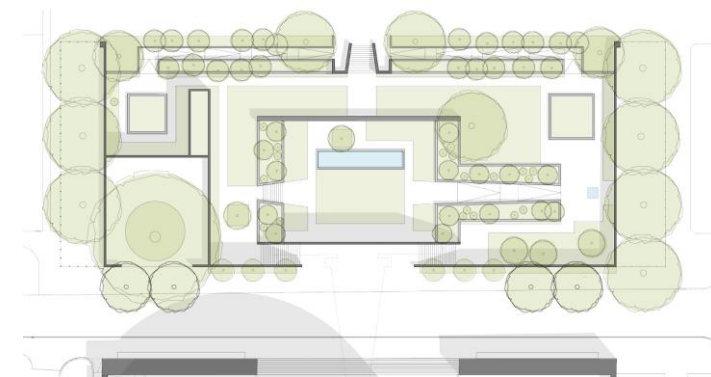
Collins Inspired Plant Palette

Mitigation Measure

** New



Proposed Plan



1981 Plan



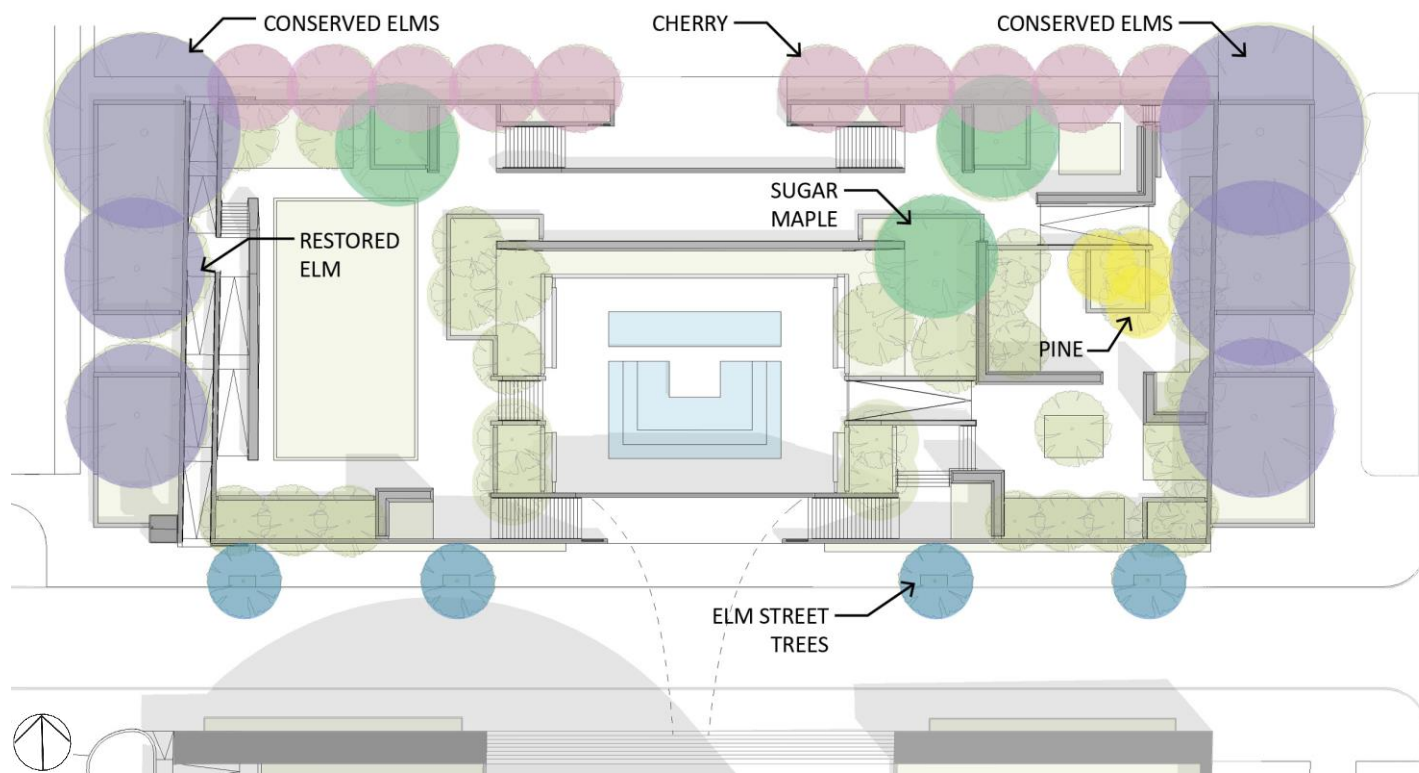
Existing Cherry Trees

- Retention of tree species in historic locations from the Collins landscape plan including the existing cherry trees along the National Mall gravel path and the sugar maple within the Sculpture Garden.
- Addition of street trees to Jefferson Drive inspired by Collins planting plan. **

Collins Inspired Plant Palette

Mitigation Measure

** New



Proposed Plan

COLLINS PLANT SPECIES

Acer saccharum
Sugar Maple
Deciduous Tree
20-22m



Prunus serrulata
'Mt. Fuji'
Flowering Cherry
Deciduous Tree
8-10m



Pinus thunbergii
Japanese Black Pine
Evergreen Tree
12-15m



PROPOSED COUNTERPART

Acer saccharum
'Sandersville'
Sugar Maple
Deciduous Tree
20-22m



Prunus yedoensis
'Akebono'
Flowering Cherry
Deciduous Tree
8-10m



Pinus taeda
Loblolly Pine
Evergreen Tree
12-15m

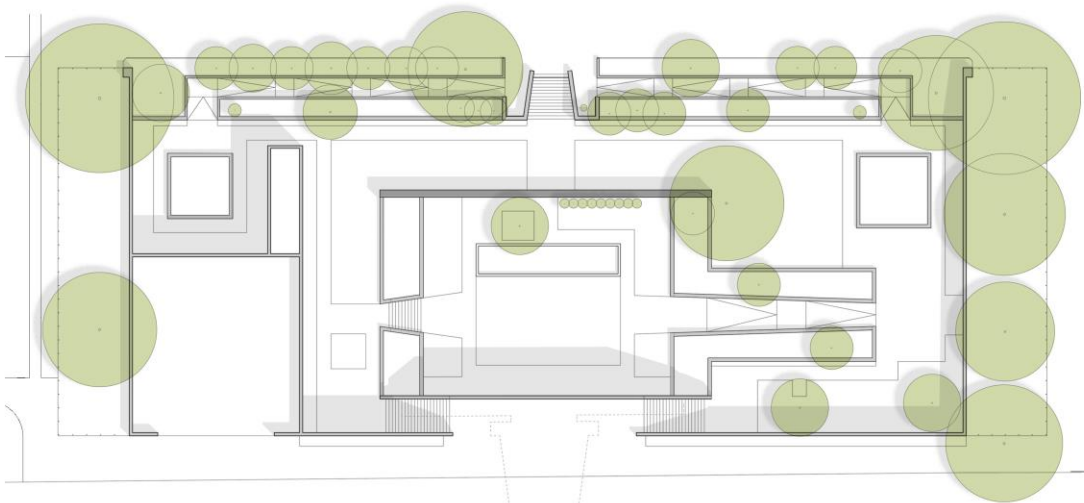


- Tree species including Sugar Maple, Flowering Cherry, and Evergreen Pines inspired by Collins planting plan.
- Street tree species under consideration includes Elm to be consistent with the Monumental Core Streetscape Standards.**

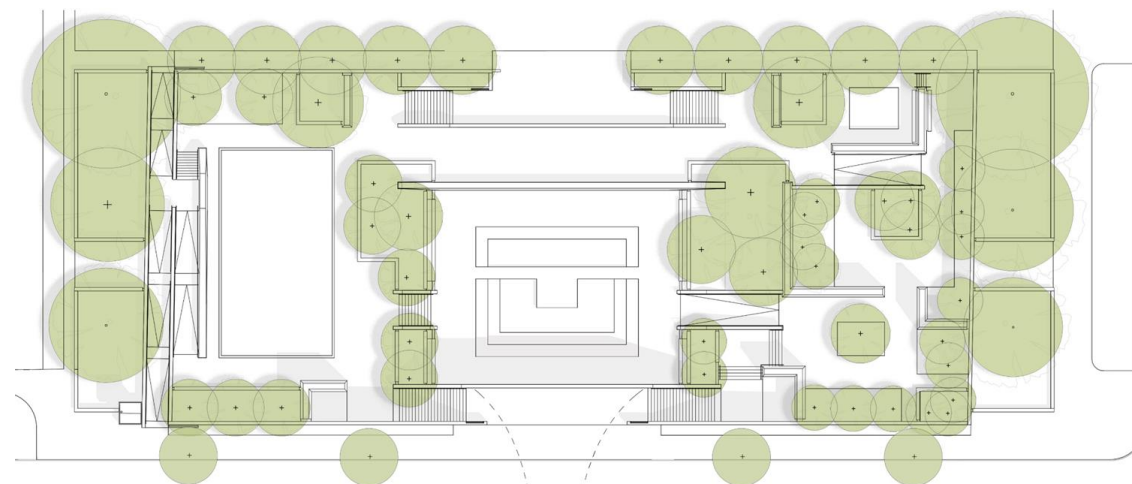
Bunshaft and Collins Inspired Plant Palette

** New

Mitigation Measure



Existing Plan Tree Canopy



Proposed Plan Tree Canopy

- The proposed tree plan maintains the existing perimeter tree plantings and re-establishes the Bunshaft and Collins trees on the south and west sides of the Sculpture Garden.
- Proposed tree plan increases the existing tree canopy providing substantial shade tree coverage at all planter bed seat walls.**

Collins Inspired Plant Palette

Mitigation Measure

COLLINS PLANT SPECIES

Liriope muscari
Lilyturf
Evergreen Perennial
Bloom time: late Summer
30-45 cm
Japan



Crocus tommasinianus
Early Crocus
Ephemeral Bulb
Bloom time: Early Spring
10-20 cm
Europe



PROPOSED COUNTERPART

Carex appalachia
Appalachian Sedge
Perennial
30-60 cm
North America



Carex muskingumensis
Palm Sedge
Perennial
30-60 cm
North America



Crocus vernus
Jeanne de Arc
Spring Crocus
Ephemeral Bulb
Bloom time: Early Spring
10-20 cm
Europe



Carex albicans
Oak Sedge
Perennial
30-45cm
North America



Carex amphibola
Creek Sedge
Perennial
30-60 cm
North America



COLLINS PLANT SPECIES

Azalea x 'Gumpo White'
Gumpo White Azalea
Evergreen Shrub
Bloom time: Spring
20-60 cm
Japan



Ligustrum x vicaryi
Golden Ticket Privet
Evergreen Shrub
Bloom time: Spring
90-200 cm
Japan



Euonymus Sp.
Wintercreeper
Evergreen Shrub
Bloom time: Spring
90-200 cm
Japan



PROPOSED COUNTERPART

Aronia 'Low Scape Mound'
Chokeberry
Perennial
Bloom time: Spring
20-35cm
North America



Callicarpa americana
Beautyberry
Deciduous Shrub
Bloom time: Summer
60-120cm
North America

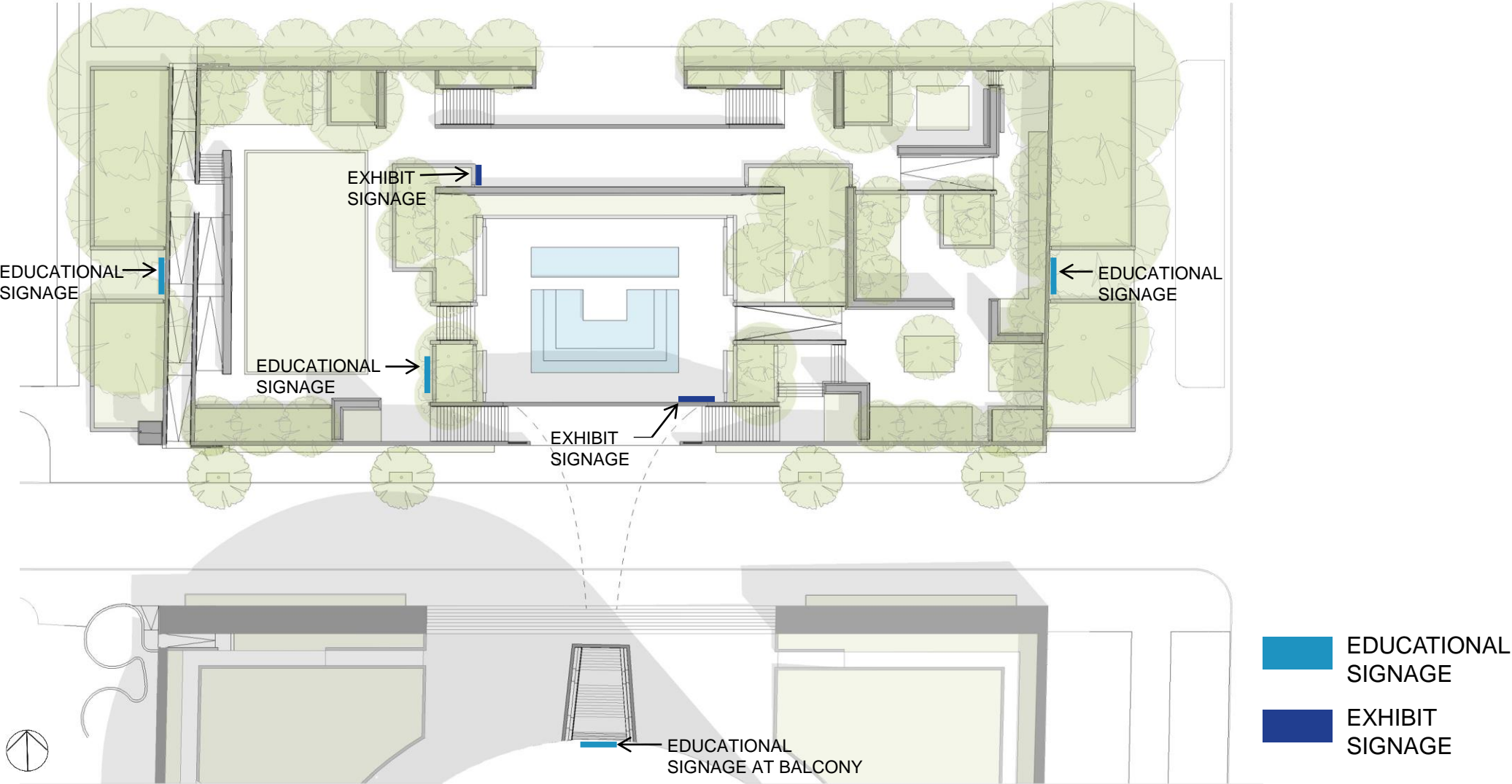


Rhus aromatica
'Gro-Low'
Fragrant Sumac
Deciduous Shrub
Bloom time: Spring
30-90 cm
North America



Interpretive Sculpture Garden Signage

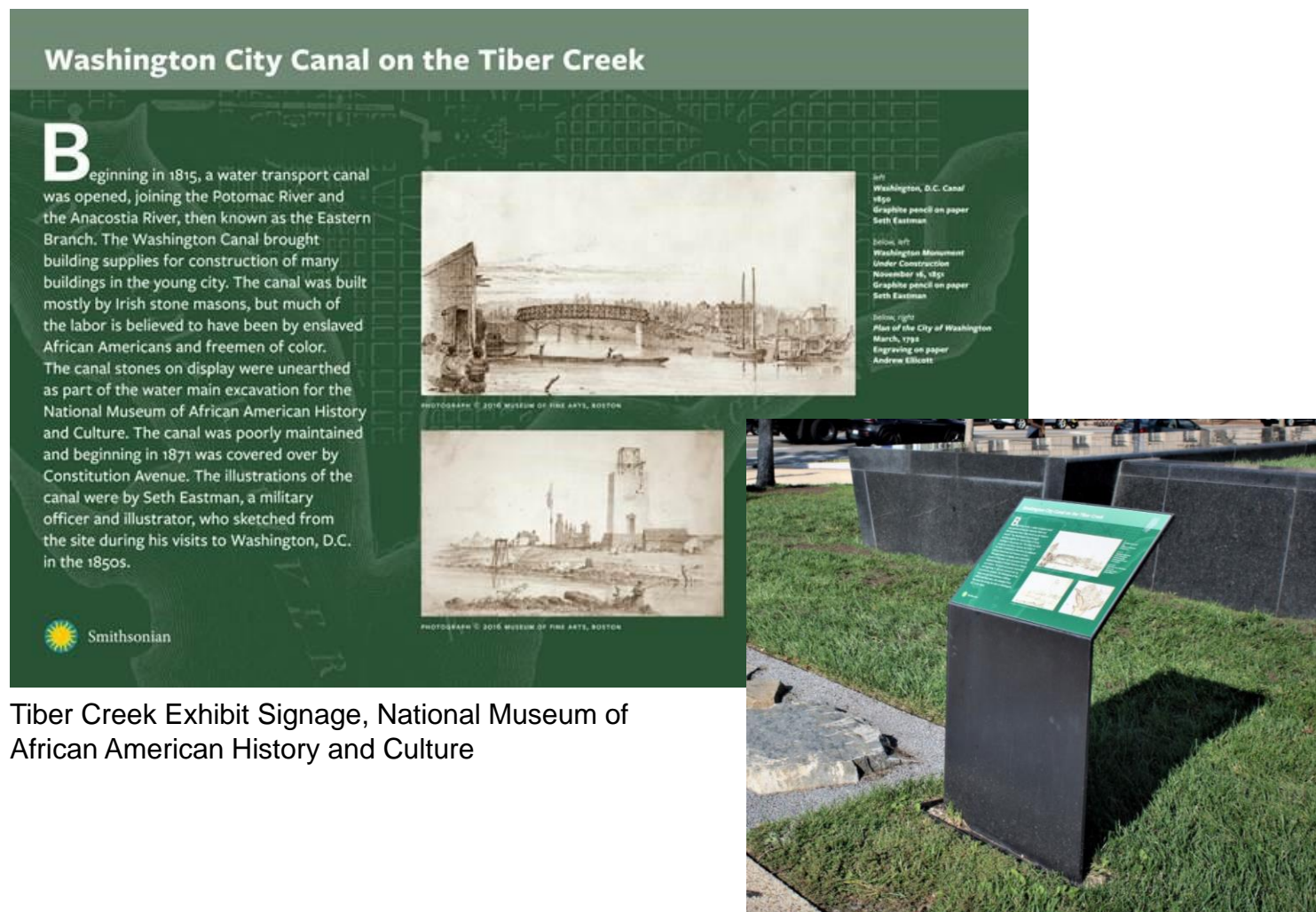
Mitigation Measure



Interpretive Sculpture Garden Signage

Mitigation Measure

** New



Tiber Creek Exhibit Signage, National Museum of African American History and Culture

- Established SI precedence of exhibit signage incorporated into designed landscapes
- Signage can connect to web-based resource material
- Education opportunities for Sculpture Garden history, plantings, and climate adaptability (SITES – Sustainable Sites Initiative)
- Signage shall include information on Section 106 consultation**

Improve Perimeter Security – Restored Plaza Vista

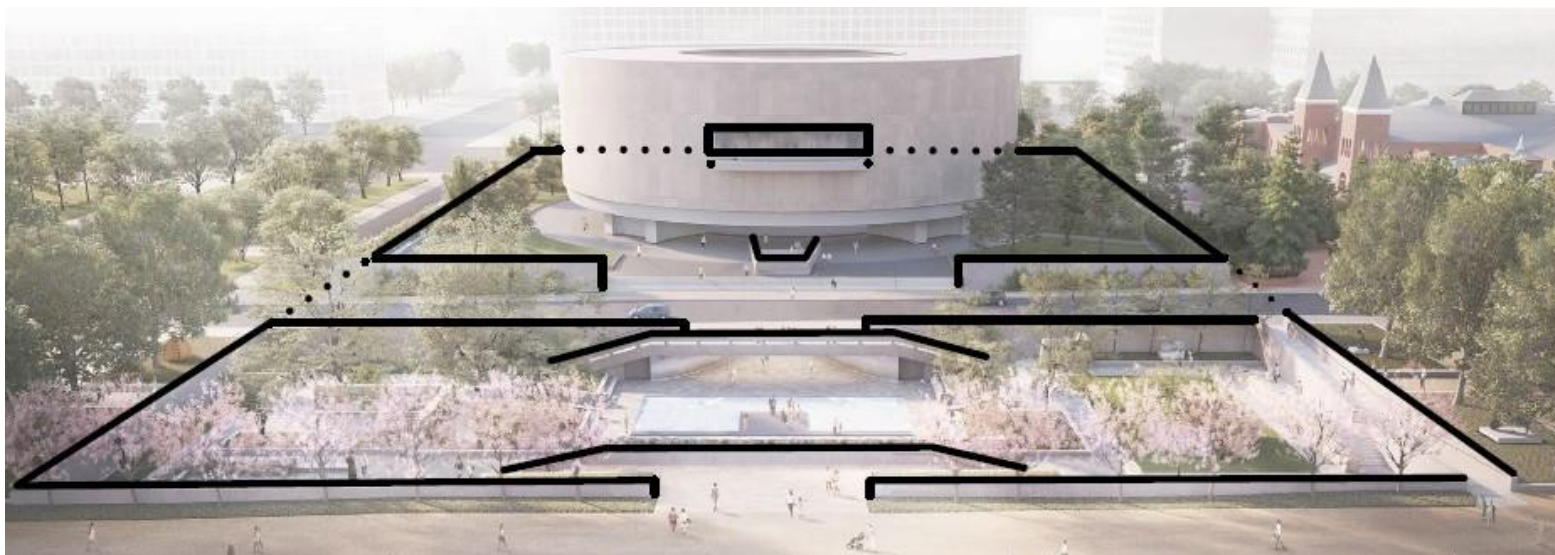
Mitigation Measure



- Concrete barriers added to create a secure perimeter and provide vehicular barriers in 2001
- Concrete barriers are a significant visual detractor to the Museum building and original open 8th Street axis
- Permanent perimeter security will emphasize the 8th Street axis and improve the pedestrian connection between the Museum Plaza and the Sculpture Garden

Restoration of Plaza Perimeter Walls

Mitigation Measure



Hirshhorn Complex Aerial View, Aggregate Concrete Walls Annotated in Black

- Cleaning of Plaza perimeter walls maintains cohesive restored appearance of concrete cast-in-place walls



Existing Conditions



Existing Conditions

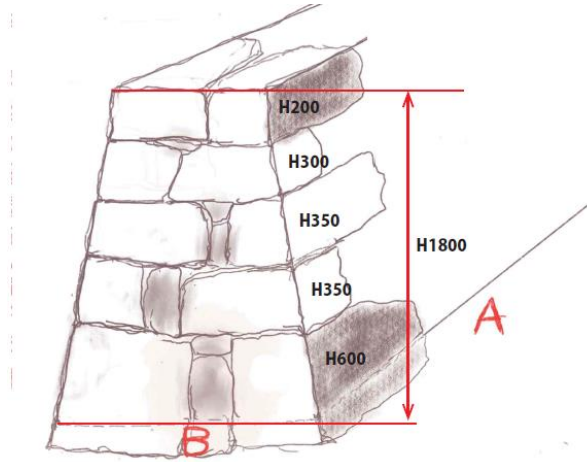


Cleaning Test

Stacked Stone Wall Building Outreach **

** New

Mitigation Measure



- Collaborate interest groups to host on-site observation of stacked stone wall construction
- Documentation of the construction process and master mason collaboration for publication

Next Steps

Schedule

- Consulting Parties Meeting #7 – Draft MOA and Mock-up Review – May 2021
- CFA and NCPC Final Approval – Summer 2021

Website

<https://hirshhorn.si.edu/sculpture-garden-revitalization/>

Today's presentation material will be available on the project website by March 12, 2021.

Please submit written comments to BondC@si.edu by March 31, 2021.

Comments are welcome on:

- Reflecting Pool Alternatives
- Proposed Minimization Measures
- Proposed Mitigation Measures

Q&A

- **Moderator/Panelist**, Jaya Kaveeshwar, Deputy Director, HMSG
- **Q&A Panelists**
 - Anne Reeve, Associate Curator, HMSG
 - Marina Isgro, Associate Curator of Media and Performance Art, HMSG
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